MUVVAGOPALA PADAVALI

Amours of the Divine Cowherd with Jingling Bells

Telugu Lyrics of

KSHETRAYYA

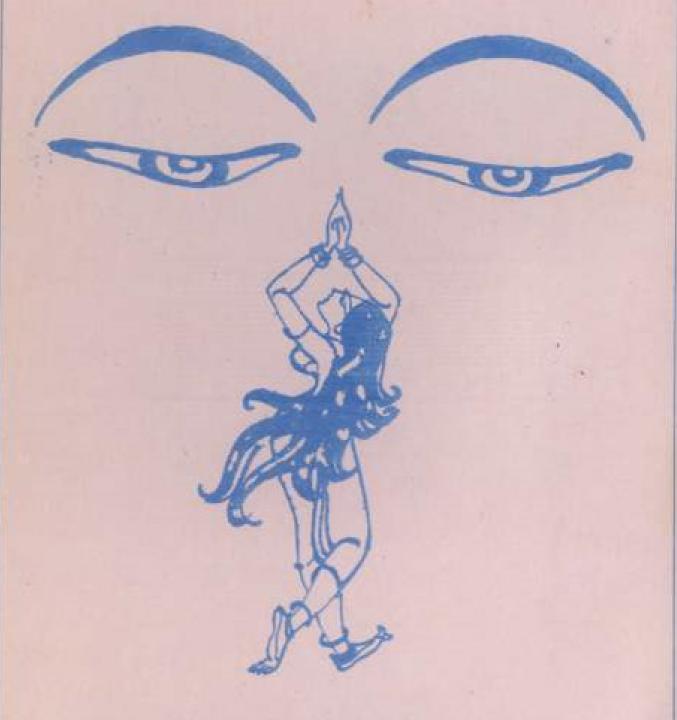


with Poetic English Translation and notes on aesthetics by

DR. B.RAJANIKANTA RAO

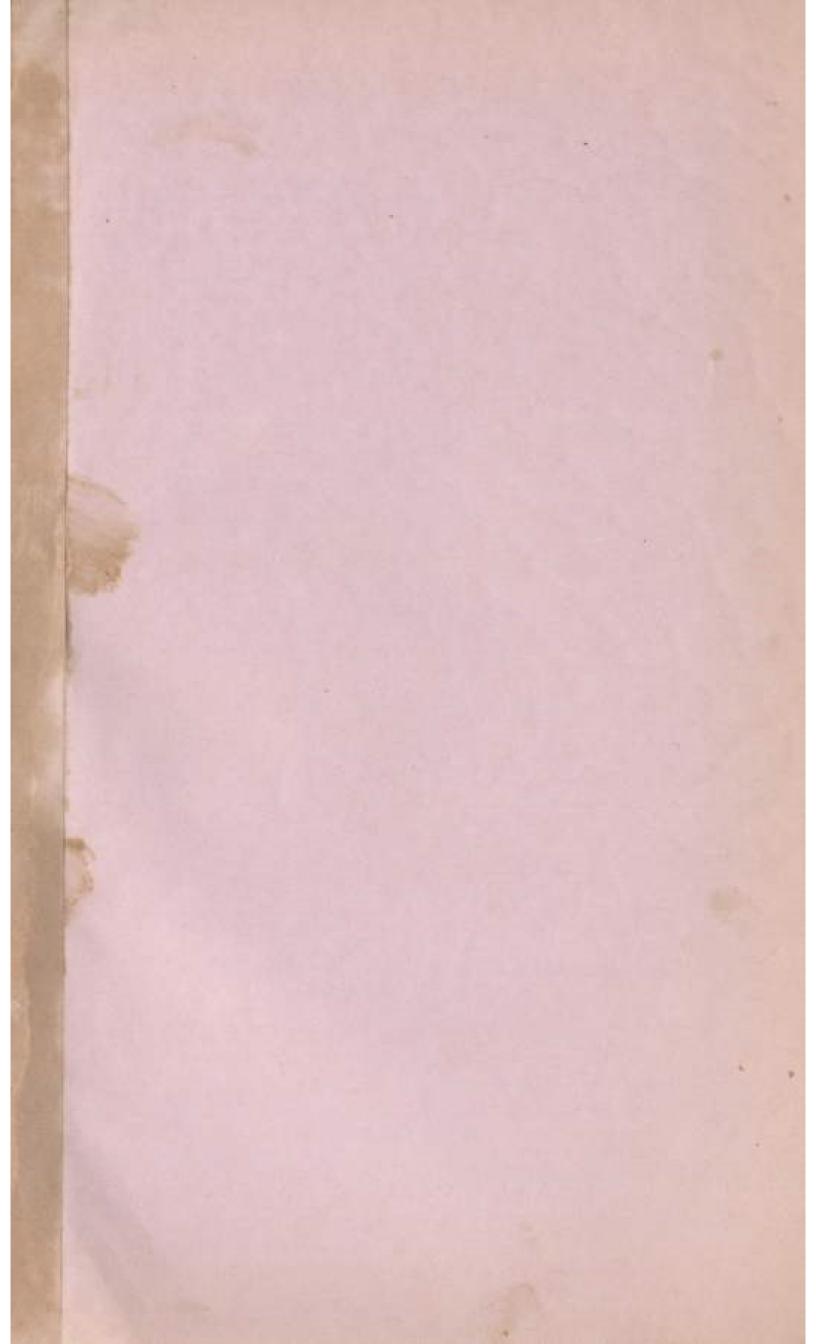
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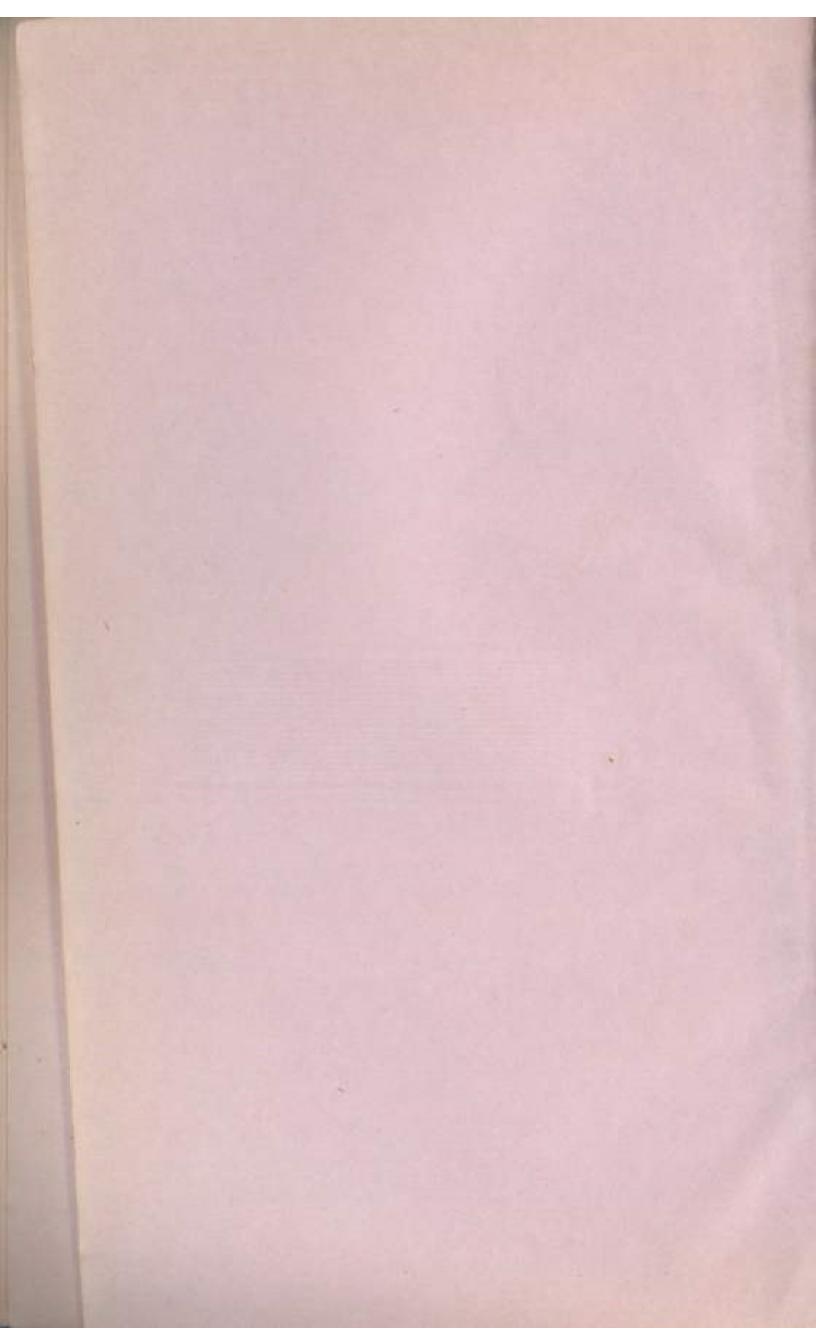
alone with the spouse divine



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for Paramaatma (Supreme Soul)

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MUVVAGOPALA PADAVALI

AMOURS OF THE DIVINE COWHERD WITH JINGLING BELLS

Telugu Lyrics of **KSHETRAYYA**with English Translation and notes
on aesthetics.

This volume is sponsored by B.V.S.S.MANI

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KSHETRAYYA

With Poetic
ENGLISH Translation and
notes on aesthetics

By

Dr. B. RAJANIKANTA RAO

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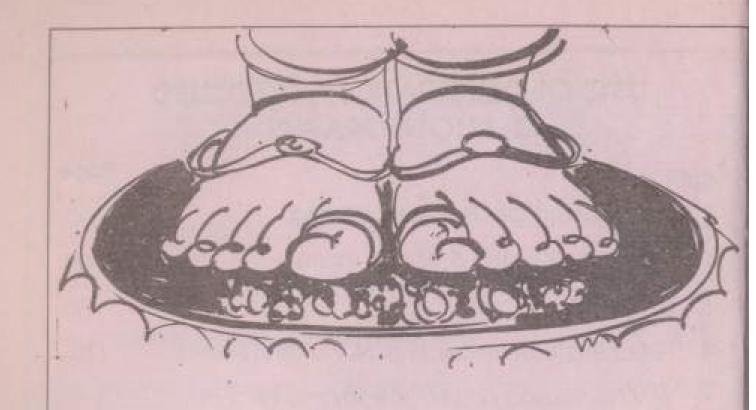
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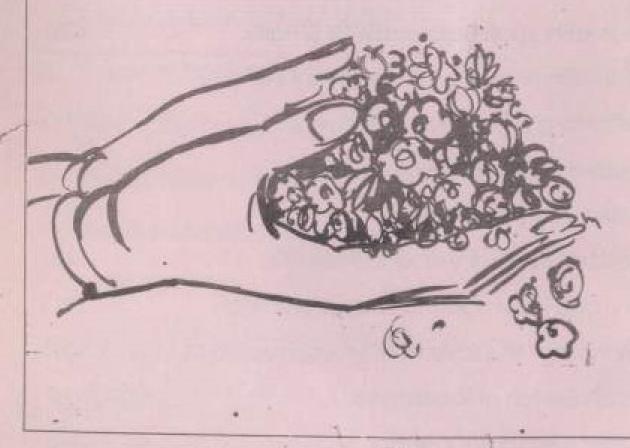
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"brahma KaDigina Paadamu brahmamu taane nii paadamu".



"DEDICATION"

This is the Sacred pair of feet that the Creator Brahma washed, out of devotion; Verily this is the Sacred pair of feet of the All Soul.

This is the supreme Lover of the Seven Hills the source of all cosmos, the universes and creation, one who keeps thousands of individual Souls, you, me, and every, one else among the living beings as His beloved queenconsorts. He is verily the same as Muvvagopala, the Divine Cowherd with jingling bells who hails from the village Movva on the banks of the river Krishna.

This English rendering of Kshetrayya's choicest immortal love lyrics is placed with all devotion and self-surrender at the sanctuary of this Sacred pair of feet, so that those who evince interest in these lyrics would think of, ultimately, nothing elso but, the sacrosanct pair of the Supreme Feet.

RAJANI

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(Author's Note)

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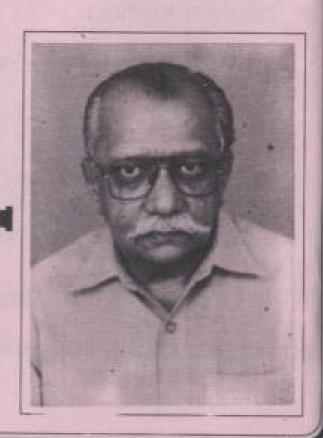
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Late Sri kowtha
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Founder of Swadharma
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Secunderabad

B.V.S.S. Mani Successor & Grandson of Srl Kowtha Suryanarayan Row and sponsor of this publication



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It has been made possible for the 'Rajani Publications' to bring out this work, 'Muvvagopala Padavali' (Amours of the Divine Cowherd with Jingling Bells) – thanks to the generous offer of meeting the entire expenses (for printing and publication) – made by Sri B.V.S.S. Mani of Swadharma Swaaraajya Sangha (Beehive Buildings, 29, Broadway, Madras – 108) No. 9/1st Cross Street,

Karpagam Avenue, Santhome, Madras - 600 028.

Sri Bulusu Venkata Surya Subrahmanyam (B.V.S.S. Mani) is not only the illustrious grandson of the late Kowtha Suryanarayan Row, through his daughter, but also an admirable and able successor to all the altruistic, charitable philanthropic and cultural institutions, raised by the latter, in Madras, Vijayawada and Secunderabad, like, the Swadharma Swaaraajya Sangha licensed by the Government of India and recognised as an institution for the spread of education raising the spiritual values, religious practices, and traditional Indian culture through munificent financial grants to

deserving cultural projects.

Sri B.V.S.S. Mani is an active patron and efficient chairman of cultural institutions of Madras like the Krishna Gana Sabha, T. Nagar. All the members of his family starting from his wife Mrs. Lalita Ratnam and their progeny are all respectors and adherents of high moral values of Sanatana Dharma and connoisseurs of art, music and dance, while their daughter Smt. Lakshmi has been acclaimed as a delicate and sensuous exponent of Bharatanatyam having been trained by Smt. K. J. Sarasa, and of Kuchipudi dance under the tutelage of Guru Vempati China Satyam, She has been acclaimed for her harmoniously blending discipline and devotion, tradition and modernity with the credit of having toured along with her Guru's troupe through U.S.A. and U.S.S.R.

Rare books, as well as other works to improve and subscribe to the development of ancient Indian Culture printed and published under the patronage of 'Swadharma Swaaraajya Sangha' include, among others, Bodhayana Srouta sutra, Ishta Siddhi, a treatise on Poorva Mimamsa' and 'Perceptions of Indian Visual Past', Abhinaya Darpanam and Natya Sastramu in Telugu of Dr. P.S.R. Appa Rao and Sri Kalluri Venkata Subrahmanya Dikshitulu's Telugu translation of 'Narayaneeyam' Sanskrit poetical work of Narayana Bhattatiri of Kerala. Boundless is the author's gratitude to Sri B.V.S.S. Mani and all the members of his family.

Author's memory is flashed back to 1978, (sixteen years into the past), and gratefully acknowledges the offer of assignment by the National Academy of Letters (Central Sahitya Akademi, Delhi) to write in English a monograph on the life and work of the lyric composer Kshetrayya, which came on him (the author) as a

preordained mission in life.

Soon after completing the translation of nearly 60 lyrics which were thought to be helpful in delineating the characters and weaving out the incidents from the life of the composer, the monograph was completed, but the author's absorbing interest in the translation of the lyrics did not subside until he reached the 160th lyric. Thus, besides the monograph requisitioned by the Akademi, a sizable collection of 160 lyrics of Kshetrayya with a variety of heroines and themes "Muvvagopala Padavali" (Amours of the Divine Cowherd with Jingling Bells) translated and appended by the author with notes on Alankara Sastra, and incidents from the Poet's life - was ready on the table, when the author was Director, Sri Venkateswara Kala Pitham, Tirupati (1979–82). Consequently, the volume was dedicated to the sacred feet of the Lord Venkateswara who is the same as 'Muvvagopala'.

On a day of remembrance to Kshetrayya, in August 1981, Prof. Movva Venkata Rama Sarma, the then Vice-Chancellor of Sri Venkateswara University, was invited to be the Chief Guest, not only himself belonging to the family successors of Kshetrayya, but also having accomplished himself as a Miltonian scholar in English, an educationist, and the author of the English novel entitled "Bliss of Life" (based on the biography of Kshetrayya and published by Chand & Co. Delhi). That day, we got Sri Rama Sarma honoured by Sri P.V.R.K. Prasad, the then Executive Officer of T.T. Devasthanam's Tirupati. The present publication carries a photograph taken on the occasion, and got a preface for this work, written by Prof. Sarma. The author extends his sincere thanks to Prof. Sarma for his generous compliments paid to the author and his

work in the Preface.

We extend our warm appreciation to Bapu for affectionately supplying us the colour picture of Muvvagopala for the title page, and a sketch of Kshetrayya's idealised personality. The team of enthusiastic workers in the D.T.P. and Printing Section of Swatantra Art Printers of Nagarjuna Enterprises, Vijayawada for their meticulous care and attention to every detail in bringing out this work in Print, in record time, deserve all kudos and the author's ever grateful thanks.

The author extends his gratitude to one of the early Tagoreans of Andhra Dr. Bezawada Gopal Reddi who was affectionately associated as a constant Chairperson with almost every literary limelight that the author enjoyed with awards including the

present work, for his kind foreword.

The author's contemporary in Andhra University in 1937-40 and latterly who rose to the position of an eminent art critic, and former editor of the Illustrated Weekly of India and till recently Director of Publications at South Zone Cultural Centre, Madras and a Fellow of the Central Lalita Kala Akademi. Dr. A.S. Raman, through his very intimate and warm, but at the same time impersonal and objective introduction for this publication, deserves the author's gratitude in no mean measure.





B.Rajanikanta Rao, Director, Sri Venkateswara Kalapitham (1979-82) Prof M.V.Ramasarma, (the then) Vice Chancellor, Sri Venkateswara University, Tirupati 1979-82. P.V.R.K. Prasad (The then) E.O. T.T.Devasthanams, Tirupati, Munugansi Sri Ramamurti - Editor, (Ganakala, Kakinada).

SRI VENKATESWARA UNIVERSITY

Prof. M. V. Rama Sarma, M.A., Ph.D. (Wales) Tirupati - 517 502 Vice-Chancellor. (Andhra Pradesh)23rd April, 1982.

PREFACE

Kshetrayya is one of the illustrious Vaggeyakaras in Telugu. He is like Annamacharya in using Sringara in his devotional compositions. This is Madhurabhakti so common in the various literary compositions of the age in India. Like Jayadeva's Ashtapadis Kshetrayya's Padams are full of Sringara and this gives to them a contemporaneous acceptability. The Padams serve the double purpose of catering to the needs of the age and in giving to the poet the mystic communion with the Lord. So the use of Sringara in Kshetrayya's Padams is only a means to an end, of sublination of desires. Kshetrayya 's Padams, with their rich mellifluousness, are the outcome of his bhakti for Muvvagopala. As a poet musician he has a creative urge and he sings because he must. He feels he has to glorify his deity Muvvagopala through his Padams.

As an artist, Kshetrayya 's message is implied. His Padams propagate bhakti, but harmoniously blended with Sringara. The devotee's love for the Lord as expressed in the Padams is like the varied feelings of joy and suffering experienced by a Nayika waiting for her lover, sometimes in hope and some times in despair. The Padams have the rare distinction of being musical, literary and excellent for dance. Kshetrayya will be remembered as a poet, a musician, a scholar, as one who has created a new style of writing and as one who has elevated Sringara from the plane of physical

love to devotional love.

Dr. Rajanikanta Rao has done an excellent job in translating the Padams of Kshetrayya into English. It is a stupendous task. Kshetrayya 's Padams are full of spontaneity and lyrical ecstasy. They can be sung and set to dance. To translate them and to render them into a pleasant, readable verse is indeed an innovative attempt. This is the first laudable translation of Kshetrayya 's Padams into English. One has to possess scholarship, a sound knowledge of music and a fine artistc sensibility in order to render Kshetrayya's Padams into English. All these qualities Dr. Rajanikanta Rao has in abundance. He does service to the non-Telugu reading public in translating the Padams into English thereby bringing to them a rich fare of music, dance and literary

grace. His book the Lyrics of Kshetrayya in English will serve the purpose of exposing the best in the cultural heritage of Andhras.

Earlier, Dr. Rajanikanta Rao wrote the biography of the poetmusician, Kshetrayya in English, and my novel The Blise of Life is an imaginative reconstruction of Kshetrayya's life. To me Kshetrayya symbolises the ascendance of man from a physical to a spiritual plane. Kshetrayya transcends the limitations of earthly life and attains the bliss of life through surrender to God. In some respects my account of Kshetrayya's life differs from that of Dr. Rajanikanta Rao. To me the love of Kshetrayya and Mohanangi is a natural emotional experience as both of them happen to be ardent lovers of dance and music. The revelation in Muvvagopala temple instils in Kshetrayya an awareness of his mission of spreading the cult of Madhurabhakti. Once he understands God's will his love for Mohanangi takes a different turn and he merges from the worldly entanglements only to attain the bliss of life. In Dr. Rajanikanta Rao's Kshetrayya., Kshetrayya in the early part of his life at Movva, sees Mohanangi in the precincts of temple of Gopala and desires to have her. She says she will accept him on condition that he will glorify Muvvagopala through Padams. In order to please her he starts worshipping Muvvagopala, gets revelation, and in that process of spiritual enlightenment visits holy places and attains supreme bliss in one of those Kshetras.

In most of the Padams composed by Kshetrayya Dr. Rajanikanta Rao discovers a dichotemy of psyche haunting the lyricist like two streams running parallel 'o each other, one being his genuine and natural affection for his sincere wedded wife 'Rukmini' portrayed as a 'Sweeya' type of heroine and the other, his unrequited love for his adolescent playmate 'Mohanangi' - depicted as a 'Parakiya' type of heroine or as a 'Samanya' type. Up to a stage in his life Kshetrayya identified himself with Muvvagopala, as a bohemian philanderer, and according to Sri Rajanikanta Rao, after a 'chiding' from the Lord, he reconciled himself to be a devoted 'beloved' (a preyasi) of

the Supreme Soul 'Muvvagopala'.

I am sure that the Lyrics of Kshetrayya in English will be accepted and appreciated by all those who admire music, dance and all that is best in the Indian tradition of Madhurabhakti in literature.

M. V. Rama Sarma (23-04-1982)



Kshetrayya

Painted by Suryanarayana Disciple Vijaya Raghavarayak, King of of Sri Varada Venkata Ratnam, under Tanjavur and hero and dedicatee instructions from (Late) Prof. of a few lyrics of Kshetrayya.

V.Appa Rao

"PROLOGUE"

'PADAM AND KSHETRAYYA'

... B. Rajanikanta Rao

(Lecture delivered in Music Academy, Madras on 21-12-1981)

The present generation of lovers of Karnataka Music have practically very few opportunities or none at all to listen to Padams in the concert hall, unless it is a concert of Bharatanatyam. But in the early decades of this century, no concert could be deemed complete or wholesome without at least one or two padams in the latter half, let alone, there being a little less than a 'handful' of concert masters capable of covering the entire duration of their

concert with padams only.

Padam bestows aesthetic pleasure on the listener, with good many possibilities of exposition of the melodic structure of the Raga finely blended with the verbal structure of a lyric, both already set by an author-composer according to the emotional content behind a chosen situation or an episode. More often, the themes for these episodes are woven round the mythological God Krishna as the hero, and dedicatee (other deities not excluded), but some Padams have a human king as the hero and the dedicatee, to please whom, the lyrics were composed. Like Vraja Bhasha in North India, or the Italian of Europe in the 17th century, for Padams or lyrics composed with God-love as their theme and those dedicated to human kings, Telugu happened to be the main language, profusely used by composers during the last five centuries, other languages having not been completely excluded. These lyrics have their prototypes or fore-runners, certainly among some of the hymns of the ancient saintpoets of Tamizhagam, like Nammalvar and Andal.

Like the lyrics of Nammalvar of the South in the 7th century, Ashtapadis of Jayadeva of the North in Bengal in the 12th century, were products of 'Adigurus' or progenitors of 'Krishna-cult', followed later by Padavali of Chandidas also of Bengal and those of Vidyapati of Mithila or Bihar. Both in the nomenclature and lyrical content these Padavali of the North compare with Padams of the South. The musical form of Padam can be compared to some extent to Thumri or Ghazal, of the Northern musical concerts, having a similarity in the exposition of the melodic structure of the Raga happily blended with the verbal structure of the lyric. Both

are set in 'vilambita laya' (slow tempo) according to the necessities of 'Rasa'. Moreover, the rendering of a Padam excels in its purpose when a danseuse demonstrates the situation portraying the role behind the lyric in the four types of 'Abhinaya' enacting according to stipulations of Natya Sastra, through her movements of body, guise, speech or song and expression of feelings appealing to senses.

Let us have a brief flash-back into the evolution of the song form in our languages. In its early stage a song constituted a panegyric addressed either to a king or a personal deity, consisting of merely a garland of titles or attributes and epithets in praise of the

dedicatee.

It was in the second stage that, song in its various simple metrical forms found spontaneous expression of love, jealousy, joy and sorrow or valour etc. of common people in their seasonal celebrations of community-festivals and rituals covered by music, dance and drama of their emotional content and appealing musical rendition. Those extempore improvisations of common people usually were defective in literary sophistication and commanded little or no respect and recognition by the poets and scholars of erudite society, as far as their verbal form was concerned. But the lilt in the rhythmic patterns and soulfulness in the melodic patterns fascinated and found a ready response in the creative fountain and reservoire of devotional lyrics and lyrical plays of Bhagavata themes of the saint poets like Alwars, Siddhendra, Annamacharya, Narayanateertha, Jayadeva, Sankaradev and Madhavdev, throughout the sub-continent.

These songs and plays commanded universal appeal and formed the bulwark of the 'Desi' or popular literature in the regional languages reverberating in the village fairs, and temple yards and were quite distinct from the Kavya or Marga Literature of the Royal Courts.

In an opera or a musico-dance drama the emotional presentation does not get evenly distributed throughout the play, but becomes concentrated in certain songs occuring in a situation of heightened emotions. The rest of the presentation of the play runs in a manner less emotional, conventional and more often dull.

Like the 'Art-song' of Europe, the incidental songs in Veethinatakams, Bhagavatams or Yakshaganams which gave rise to later-day Padams, Padavali (as in Chandidas Padavali, Meera Padavali, Annamacharya Padamulu, and Kshetrayya Padamulu) of India are such lyrics with high concentration of emotion containing dramatic dialogues and woven round dramatic situations of romances.

Appearing on the scene one after another in the 14th, 15th and 17th centuries, Siddhendraylgi, Annamacharya and Narayana Tirtha were the earlier among saint poets just preceding and succeding Kshetrayya who made his appearance around 1595.

While Siddhendra and Narayanatirtha both being ascetics tabooed participation of women in their Bhagavata plays, Annamacharya and Kshetrayya were not detached from active social life, while composing their innumerable lyrics depicting the romantic exploits of the Supreme Lord (in the form of Venkateswara and Muvvagopala respectively) with the heroines galore from humanity. But for Narayanatirtha, who composed his Tarangams or Tarangini in Sanskrit, the rest of the three composed in Telugu but all the four gave a face lift to the Desi lyrical forms. Their purpose was to propagate devotion to the Lord among people. It was a three fold service to the Lord through lyric, music and dance.

In the early seventies when I visited Kuchipudi, Movva and Srikakulam of Krishna District associated respectively with Siddhendra, Kshetrayya and Narayanatirtha composed a Lyric which will be Epilogue for this 'Purva Ranga' or Prologue.

taddhaNaa tom driguDu tajjhaNu thim tanaa taka dhimtanaa dattitaa kohala bharatulee Yettiroo maru janmamu siddha naaraayaNa Ksheetrayaliddharaatalin uddharimpaga ... TaddhaNaa

Prakriti yaniyeDi Ksheetramee bahupaatralau naayikalugaa ParamapurushuDu nirgupunDu KshetrognuDee naayakuDugaa Jiivunaku Deevunku Satipati bhaavamaapaaditmugaa Bhaagavata naatyaabhinayamula prajala Jiivanmuktu lonarupa ... Dattila

Could it be Dattila, Kohala and Bharata that were reborn As Siddhendra, Narayana Teertha and Keshetrayya for the uplift of this earth?

While the field that was mother nature manifesting herself Into as many heroines as individual souls,

And the Supreme-soul without attributes and one who knows the field, as the sole hero for all,

Depicting the individual soul and the Lord as the loving couple Through Lyrics and dance dramas sung and enacted on the Lord's exploits

So as to make the people liberated, even with the mundane body.

The lyrics of kshetrayya reflect human love-life in all its dimensions. From the most faithful and the well-behaved husband the most wayward vagabond adventurer, from the most innocent, domestic, artless wedded wife to the termegant coquette of high society loving out of wedlock, and a galaxy of courtesans of varied propensities from that of a most sincere loving one to the purely

mercinary type, all are portrayed in his lyrics.

Like Annamayya the forerunner who paved the way by composing more than 20,000 amorous lyrics about Lord Venkateswara's exploits, while his didactic and philosophic lyrics were around 4,000, Kshetrayya too not being an ascetic running away from life, was a true and sincere lover of life, as well as ' the lord, the Supreme- soul. According to their crede, in the ultimate analysis, there is only one male embodying all perfections and imperfections of masculinity as represented in their respective hero and the dedicatee of their lyrics who is either lord Venkateswara or Muvvagopala. Their heroines (The Nayikas) represent all humans including the author himself, you, me and everyone. Sex as depicted in an uninhibited manner in all the medieval forms of art and literature is not a taboo with them, not a thing to be whispered in a hushed up tone or read behind the bed-roompillow. It is part of life, being one of the four prime pursuits of life -'Chaturvidhapurushaa rthaas'-none of which should exceed limits so as to be detrimental to the other three. Neither we nor our ancients need feel ashamed of spiritualising life, or sex as an essential part of it.

It was in Manda Lakshminarasimhakavi's work on poetics, 'Andhra Kaumudi', that we find one of the earliest references to Kshetrayya, in 1700 A.D., As "Muvvagoopaala Bhakteena

Kshetrajna-kavinaa' Ukkatwaatcha'.

Tamu daare Vattur arthulu

Kramam erigina Daata KaDaku:

Rammannaaraa kamalambul unnacaooTiki;

Bhramarambulan Acuteendra Raghunaatha nripaa!

Through the introduction of perhaps Tupaakula Krishna Bhuupati, who was an admirer and chieftain of chenji; Kshetrayya visited the court of King Raghunaathanaayak of Tanjavur. The king seems to have asked the visitor why did he visit his court. Then the poet kshetrayya gave his reply in a kandapadyam, quoted above.

Those who need something or other.

go out of their own volition, to a discerning benefactor; does anyone invite the bees

to come to a place where lotuses thrive,

Oh king Raghunaatha a successor of Achyuteendra.

Subsequently, a contemporary of Kshetrayya and a courtpoet in the pay-roll of King Vijayaraghavanayak, Kaamarasu Venkatapati Somayaji, actually lifted a lyric of Kshetrayya and inserted in his Drama.

sudinamaaienee ii proddu sudinamaayenee, yii madanaavataaruni seeva manaku kaligenee!

Later almost in the beginning of this century, Subbaraama Diikshitar in his 'Sangita Sampradaaya Pradarsini'- while giving biographical sketches of various composers, revealed a few details of kshetrayya's life, that he belonged to Muvvapuri where in the temple of Goopaala Swaami, he was initiated to the 'Goopaala Mantra' by a saint. After chanting the charm for some considerable period he was bestowed, by the grace of the Lord, with the power of composing lyrics, and that his first lyric was in Ananda Bhairavi Raaga - starting with the words 'Sriipati Sutu baariki'. On the authority of the contents of what is called Meeruvapadam starting with the words 'VeDukatoo naDacukonna' in the Raaga deevagaandhaari, and also as supported by further details of life of Ksheetrayya as stated by Subbaraama Diikshitar, certainly Ksheetrayya had connections with at least three Royal courts, Madhura of Tirumala Naayak, Tanjaavur of Vijayaraaghava Naayak and Golkonda of Abdulla Kutubsha.

Various scholars tried to locate, where exactly 'Muvvapuri' is and each offered his own reasons. But the conclusions arrived at by the late Sri prabhakara Sastri Veturi as early as in 1924, and result of researches and enquiries made by the late Prof. Vissa Appaarao, in the fifties locate the place in the village movva just four miles off from kuchipudi, the seat of Bhaagavata Meela in the Krishna District. This has been confirmed by local tradition, legends, and there being families carrying the name of the village Movva as prefix for their family name (Intipeeru). One of the contemporary

descendents of the illustrious line of Kshetrayya is Prof. Movva Venkatarama Sarma, a teacher's award wineer, reputed Miltonian Scholar and the Vice-Chancelllor of Sri Venkateswara University of Tirupati (1978–82). There were relations of these families in and around Machilipatnam, where kshetrayya's maternal uncles lived, one of whose daughter Rukmini was married to Varadayya as the descendants claim kshetrayya's original name was.

In spite of having highly gratifying moments of conjugal life with his most devoted wife Rukmini at home, the legends tell us that he could not get over memories of infatuation and adolescent love for one of his school-mate-girls in the Gurukula of Kuchipudi dance, which was being imparted by the scholars of the day well-versed in the 64 traditional arts, which had a pride of place in the

cultural equipment of any aesthete of those days.

The fair faced co-student of Varadayya came of age and had just started her carier as a devadasi in the gopala's temple in Movva. Her name is said to be Mohanangi, to whom Varadayya made

advances in the temple yard.

"How could this wayward and a vagrant youth, coming from the high class of teachers, himself having no talent to boast of, throw at her sweet-nothings of love making? If he had the capacity, let him compose lyrics on the Lord, the presiding deity of the village. Then she would show him some adoration if not love", saying these words she spurned him.

Varadayya remained in the temple heart-broken and stayed away there for some days. There is one lyric which appears according to the context to have been composed at this stage. It is addressed to Muvvagapala as a suplication of a love-lorn youngman

to fulfil his desire. (Raga - Mukhari)

"Innividhamula Puujincheeraa Saami

Intini- nanu guurcumi"

I offer you worship in ever so many ways

Oh! Lord! unite her with me!

For having supplicated you to such an extent

Oh! Lord! fulfil my desire!

This prayer was not fruitful. When he went home after a long absence and absent – minded depression, everybody looked at his wife. Hers was a highly soft and soothing approach, which would make him speak the truth to her. In her estimate he was equal to Muvvagopala. So, after infusing self-confidence by her love she

advised him to love the presiding deity Gopala which will make

him the most happy man.

Varadayya in the temple yard came across a saintly person who took him to the temple tank and initiated him to chant the Gopala mantra. According to "Sarada Tilaka" a treatise on Mantra sastra the dhyana sloka for this chant describes the deity as the Divine Cowherd with a waist belt of Jingling bells, Viz. Muvvagopala.

A Cycle of weeks or months or seasons just rolled on as Varadayya underwent a regulated routine of penance. One day, he suddenly went into a trance. Then a closed – in circle of halo appeared in which he saw the projection of himself in the image of the Lord. There was an amazing transformation in his psyche. He was feeling himself to be a woman, perhaps Rukmini, his wife! Is she feeling jealous of that wench of Mohanangi being infatuated by her husband? No, It is his own, Khetrayya's own self-pining for Lord's grace, which is being exclusively favoured to Mohanangi.

Then came what is traditionally considered to be the very first

devotional lyric of kshetrayya.

"Sriipati Sutu baariki nee noopaleeka ninu Veeditee

Koopaalaa Muvvagoopalaa!

Yee Proddu Daanintiloonee KaapaiyunDii ni sarasa

sallaapaala Muvagoopaala!

When I am unable to bear the onslaught of cupid are you angry Muvvagopala that I aspire for your love?

Staying in that woman's house, like a servant, day and night, Does it behove you, Muvvagopala to go on with cheep chatter?"

After an absence of four or five months Kshetrayya appears at home – as a different man, always, forming a melody in his mind, with a supple movement of body or limbs, or holding up a handmade symbol of dance, or laying steps in accordance with the lilt of a rhythm working in his mind, or planning a new situation in the story of his love for the Lord! The way in which he was received by his beloved wife Rukmini at this stage, Kshetrayya himself depicted in a song – (punnaagavaraaLi):

Ninnujuuci Naalugaidu Nelataayera, Muvvagoopaala

NinnujuuDa galigeene innaLLaku

Ninna Reyi Kalaloona KannulagaTTinaTlunDa

Vennuda digguna leeci Vedaki Kaanaka

Kanniirrucee Paita TaDisi Karagi cintanonditi nannudalaciitooleedo naa noomu phalamaa Four or five moons passed away since I saw you last, It has become possible to see you after such a long time!

Yester night in my dream, when you appeared as it were real

before me,

rising from my bed, Oh! Vishnu, having searched and with upper cloth soaked in tears.

I pined away in grief;

may you have thought of me or not,

Oh! fruit of my austerities!

Singing and dancing his lyrics on Muvvagopala, wherever Vardayya went, he presented to the people, altogether a new image, his hair grown long and left uncombed after bath, donning the neatly sketched 'U' shaped sindoor, on his forehead wearing a vellow silk dhoti and a white upper garment! The first to bow down to him in this guise was Mohanangi, his young friend Devadasi herself, whose spurning and instigation turned a new leaf in his life. From then on, Mohanangi began to dance to his tunes and became his first disciple and partner in the service to the Lord. The common people and women folk fell in for this new turn in his life with all veneration, but orthodoxy and village elders derided this as a vagrant youth's wanton seduction of innocent minds of the village women folk through what they thought to be his immoral lyrics and went to the extent of calling him names and holding sessions to impose social boycott. They called Varadayya as 'Ksheetriya' which actually means (with an 'i' as the second vowel) - a paramour or seducer of other man's wife. These sessions made it difficult for Varadayya to stay in his native place for long. He took a vow to leave the place and visit all kshetras, sacred places of pilgrimage and sing the Lord's glory wherever he went; make those places and people dance to his lyrics of love for the lord and acclaim himself ever since as kshetrayya but not Ksheetriya, a saintly pilgrim but not a seducer.

It occurs to me that in his long pilgrimage, kshetrayya was not alone. Chevandi Lingayya or Ramalinga who could possible be a son of Kshetrayya's dance master or Natyacharya and his playmate at Kuchipudi must have accompanied him, thoughout his tours. There are a handful of Padams in which he was described as the hero of the episode, chevvandi Linga who is the chum of Muvvagopala. If we go deep into the meaning of the word Chevvandi or Chevvande—it means the anklet reaching the ear. This can be more

appropriately interpreted as representing Lord Siva in the pose of UurdhvataanDava, one of the (one hundred and eight) tanDava poses of Lord Nataraja of Chidambaram. While promising to raise this subject a little later in another context, let me assure you now, that our hero was accompanied by a character like a Vidushaka, which role is usually enacted by the stage manager or the main narrator, Sutradhara of our musicodance dramas.

Their only resource and provision during the journeys of Kshetrayya and his friend were their enchanting songs describing the loves of the charming Divine Cowherd of Jingling bells – Lord Muvagopala, and their capacity to captivate their audience with the sweetness of their melodies, the tantalising lilt of the rhythm of their songs and their prowess of portraying the songs through soul–stirring dance and abhinaya. The pair used all opportunities to teach the songs to Devadasis (temple–dancers) and courtesans when requested. In all the songs Muvvagopala was personified as the presiding deity of the place they visited. If it were to be a Saivite Shrine like Srisailam, the hero gets mentioned as Mallikarjuna of Srisailam who was the friend of Muvagopala. Wherever the pair went, they were welcommed as a duo of sincere savants of the Lord, both by the temple priests and devotees at every shrine as also by the Devadasis.

The Pilgrimage started around 1620. We can trace out the route of their journey, piecing together names of towns and presiding deities of each place as they find mention in each lyric. One of their earliest visits was to Chakkerapuri which can be identified as Bellamkonda in the Guntur – Macherla route. The next place was Bhadrachalam, where they visited the temple of Sri Rama, which was perhaps yet to be renovated a few decades later by the well-known lyric composer Ramadas. There Kshetrayya must have been reminded of the story of Sita's abduction and pangs of separation suffered by Rama. Perhaps this is the only lyric of Kshetrayya wherein he referred to Rama with whose anguish we find a comparison with his own (Muvvagopala or Kshetrayya) langour for his beloved.

"Blessed be Rama, having been separated from his beloved wife, how could he endure?

Thinking of the lotus-eyed one, my heart gets torn with grief! (last line)- My chum who beckoned me with passion calling me Muvvagopala., has hoodwinked me, alas, what am I to do"

Here, the hoodwinking of heroine may be a reference to Mohanangi's obstinacy in not accepting Kshetrayya as lover, but

only as a Guru.

The possibilities of Kshetrayya's visit to Golkonda from Bhadrachalam at this stage are ruled out, since the memory of devastation caused by the kutubshahi generals on the coastal districts could not yet fade out. So they reached Yadugiri, of the present Northern Karnataka where Cheluvaraya was the deity. Thereafter Mallikarjuna of Srisailam on the banks of the river Tungabhadra was visited and only in two out of the available lyrics, we find Mallikarjuna as the dedicatee.

In most of the Padams composed by kshetrayya we find a dichotemy of psyche haunting Kshetrayya like two streams running parallel to each other, one being his genuine and natural affection for his sincere wedded wife Rukmini-portrayed as a 'swiiya' type of heroine and the other, his unrequited love for his adolescent playmate 'Mohanangi ' - depicted as a 'Parakiiya' type of heroine,

or as a saamaanya type.

After visiting and singing on the love of 'Hemadrinilaya' in Hampi ruins of Vijayanagar (Yes, it was already half a century after the rape of Vijayanagar), Kshetrayya and his friend went to Palagiri, where Chennakesava's love was depicted in lyrics and thereafter it appears they stayed for a few weeks or months in Cuddapah. The Padam in Punnagavarali 'Indukeemiseetu" was one of the products of Cuddaph.

"What shall I do for this, who will bring him here?

Oh! fair faced one, how far away is Venkatesa of Kadapa!

Accustomed to pulling me towards him into embrace with passion, would he be able to sleep alone?

Searching for me on the bed and not finding me there, would he

not be calling me aloud in his dreams?"

Later, we have six Padams dedicated to Lord Venkateswara of Tirupati, a couple of lyrics on Aadi Varaaha, thereafter a lyric each on Satyapuri Vaasudeeva, Paarthasaarathi of Triplicane, Madras, SubrahmaNya of Tiruttani (ChirutanivaasuDu in Maanamee BhuushaNamu) and three padams dedicated to Tiruvallur deity Veera Raaghava.

Having been named Varadayya by his parents perhaps after lord Varadaraja, the presiding deity of kanchi, when kshetrayya reached Kanchi, (around 1625) nearly five years after leaving home, he must have felt as if he were entering his own home of a previous birth. He stayed there the longest, for months or perhaps years too and made the sacred city a spring board for some of his memorable visits of creative achievement to some spiritually and

historically notable places situated around.

Kanchi was then a flourishing seat of traditional learning, with a highly developed temple culture. This offered ample scope to kshetrayya for giving full vent to his intellectual emotional and aesthetic propensities. At that time, the pontiff of famous kaamakooti peetha of Aadi Sankara was Bhagavannaama Boodheendra Sankaraachaarya.

In Kanchi the Devadasi community enjoyed a very respectable place in society due to their artistic excellence, and perhaps austere seclusion. As 'Ayyaavaal', (Ayyavaaru) Kshetrayya commanded respect-and endearment of every section of society there, by dint of his austere routine and propagation of high truths of life through

his sincere service to Lord Varadaraaja.

One day Kshetrayya witnessed the 'eekaanta seeva' the last act of service offered to Lord Varadaraaja and his divine consort Perundeevi, after which the doors of the sanctum were closed. Kshetrayya remained in the pavilion opposite the sanctum and perhaps went into a trance envisioning the amours of the divine couple. Just at the time of day break, when he woke up from the trance, he witnessed a feminine form descending the steps of the Lord's chamber. Out came the Padam (in Raga Mohana):

"Maguva tana Keelikaa mandiramu veDalen!

VagakaaDa maa kancivarada Telavaare nanucu!!

ViDa Jaaru gojjangi viridanDa JaDa toonu

KaDu cikku paDi penagu kanTa sari toonu

NiDuda Kannula teeru nidura mabbulatoonu

ToDaru pada yugalamuna taDAbaDeDu NaDatoonu!!

"There the spouse divine emerges out of the bridal chamber, Awakening amorous Varada of Kanchi and announcing day break!! With entwined garland of roses dropping from plaited hair and intertwined riddles of encircling rounds of necklace; With a haze of sleep hanging over the half opened wide eyes, As the pair of feet get entangled causing a faltering gait!!

Keeping Kanci as his head - quarters, Kshetrayya visited other shrines like Chidambaram, Vedapuri and Tirukkovilur. Out of these I have had the most interesting revelation, in respect of his

visits to Chidambaram. The same place is called Tillai in Tamil. Three or four Padams of Kshetrayya appear in the published anthologies, as dedicated to Tilla Govinda. I have no knowledge of there being a separate temple of Vishnu in Tillai. I was telling you earlier about Padams dedicated to Chevvandi Linga, let alone my conjecture of there being a friend of Kshetrayya with that name. I suggested that it meant only Lord Nataraja in a particularly very difficult dance posture and promised to tell you something very

interesting about the same.

Kshetrayya visited the pavilion called Citsabha, in the campus of the temple of Nataraaa in chidambaram. There on one side you find the idol in the usual Aananda TaanDava pose and on the other side a shrine of Varadaraja or Vishnu. Kshetrayya was thrown a challenge by the scholars there, to compose a lyric for a Samanya nayika, i.e., a courtesan, as though she was simultaneously addressing both the deities as suitors observing all proprieties of poetics, (Alankara Sastra) in simple conversational style, but revealing the highest truths of esoteric import, without any word-splitting, pun or any verbal jugglery. I also contend that the Bhagavan Bodheendrs Sankaraachaarya, the Pontiff of Kaamakooti presided. The lyric is in the Raga 'Dhanyasi'.

"Cakkani Dayagaladaa Idi Nii Jaagaa Cevandilingaa

IkkaDiki Vachinade heccu kanci varadaa!

"Is not your grace abounding? This is your home cevandilinga

Your coming here is so great. Oh! Varada of Kanci!

I have come to see you chum, Oh Cevandi linga!

I know why you have not visited my home Oh! kanci varada!

'IkkaDa ii PaDakintilo. Navveedi yevvaru cevvandilinga.

MavvagoopaaluDu kaaka Veerevvaru Kancivarada!'

Who is it that laughs in this bed - chamber, cevvandilinga? But for Muvvagopala, who else can it be kancivarada?

Commenting on this Padam, learned scholars opined that

cevvandilinga was another name for kancivarada!

According to my understanding, here the courtesan addresses two suitors simultaneously with all civil manners, but subtly suggesting that either of them is equal to or neither of them is better or none other than a third suitor Muvvagoopaala to whom she is already acredited. What gives literary fervour here is that the apparently most mundane event carries with it the highest truth about the Supreme depicted in subtle presentation of sublimity.

My surmise is, ever since this achievement, Varadayya or kshetrayya was declared by Sri Sankaracharya as Kshetrajnar, the knower of all the mainfestations of Prakriti or the universal individual, and scholars in the south continue to address this saint

lyricist out of reverence, even to this day as kshetrajnar.

Earlier, I made a reference to what is usually called as Meruvapadam, 'VeeDukatoo naDacu konna ViTaraayaDee!! – Scholars like the late Sri Ananta Krishna Sarma thought that Kshetrayya spent in the courts of several kings during the sojourn away from home, composing lyrics in praise of them and at a later stage he had the rebuff of his courtesan friend Mohanangi in the temple at village Movva and thereafter the trend of his poesy took a completely spiritual turn eschewing what they think to be sex or Kama.

There might have been one rebuff from Mohanangi at the beginning of his carrer in his youth, and I have already informed you that the pique of the unrequited love pursued as theme for a number of songs composed during his pilgrimage. His lyrics composed in the courts of kings of Tanjore, Madura and Golkonda according to the Meruvapadam exceed 4,000.

'VeeDukato naDacu konna ViTaraayaDe
YeeDu MooDu taramulanunDi yindunna kaanaacata!!
"The Prince among libertines
who sought after pleasure!
Since seven and three generations, here,
it is said he is our treasure!

Muvvagopala espouses me, my Lord with peerless grace!

... The Prince

When Tirumala Nayak of Madura
having offered me liberal gifts,
Ordered me to be seated in his presence
and asked for the best of lyrics,
Out came two thousand lyrics,
which the host was asked to count,
And to the Lord hovering over the dais
the pleasure was of boundless measure!

... The Prince

Getting over earlier misgivings when Vijayaraghavanayak of Tanjore In response to many an emissary,
was promptly visited by me
In the cool garden retreat
straight away with a thousand lyrics,
When the Lord was brought into communion
he had me honoured that day!

... The Prince

When the powerful Padsha of Golkonda
having offered many a gift,
Desired to hold a contest
of lyrics with Tulasimurti
My Lord Muvvagopala had
a thousand and five hundred lyrics
Composed in forty days
having possessed and inspired me!

... The Prince

Out of these four thousand and odd lyrics composed in the royal courts, now we have only a dozen Padams dedicated to king Vijayaraaghavanaayak of Tanjore, and not more than three to five dedicated to tupakula Krishna bhupati of Cenji. My contention is that kshetrayya had never been on a regular payroll of any king as the state-poet, but, each king invited him with munificent gifts, honoured and requested him to recite Padams. Those Padams need not necessarily be contended to have the particular king as the hero or dedicatee. Only out of condescension whatever few lyrics Kshetrayya might have composed with the names of kings they are available to us even today.

For instance, Subbarama Dikahitar in his sketch on Kshetrayya in his anthology Sampradaya pradarsini narrated an episode in which kshetrayya offered the famous Padam in Kambhoji Raga 'Vadaraka Poopoove", to the poets and scholars in the court of Vijayaraghava of Tanjore omitting the last line and asking them to complete it as a riddle, while himself went away to Rameswaram on pilgrimage. The padam had only Muvvagopala as the hero and dedicatee. Kshetrayya's tour to Rameswaram in the middle of the bout proves his freedom from being in the payroll of the king and that he certainly was reciting Padams on Muvvagopala in the

Royal Courts.

There is one Padam making a reference to MadhuraapuriiSu Daina Muvvagoopaala. This might have been composed in the court of Tirumalanayaka but the poet's reluctance to mention the

name of the king beyond a suggestion is patent in the lyric.

Sri T.S.Krishnamurthy in his article in the journal of Musicological-society of Baroda on the contribution of Muttuswami Dikshitar's family, went out of the way to comment saying 'it is sad to mention here that kshetrayya the famous composer of Telugu Padams deserted the Tanjavur court and his patron and took shelter under Golkonda ruler when the latter invaded Tanjavur.

Once having been questioned by Raghunaathanaayak why did he visit his court, kshetrayya would not have visited any royal court unless he was invited and sent word through emissaries with gifts in advance. For this, my documentary evidence is imbedded in

the Meruvapadam quoted earlier, in so many words.

In Golkonda, around 1650 or 55, Kshetrayya won a contest of lyrical composition against one Tulasimurti, but it took him forty days of special penance for the Lord's grace. He could perhaps be identified as Gurujaala Ranga Saayi a court poet of Golkonda.

After visiting Golkonda, around 1655 he visited Movva and

composed the Meruvapadam there.

In Gopala's temple at Movva, when he composed Meruvapadam, he might have had another encounter with Mohanangi. Mohanangi treated him as her Guru and brushed aside at his references to their adolescent pranks and advances. As a contrast Kshetrayya's wedded wife would revere him as her Muvvagopala. At this stage Kshetrayya might have missed his wife Rukmini due to her death and Mohanangi too because of the same plight and thought this was a great punishment rendered to him by the Lord. Todi Raga Padam was perhaps composed at this juncture.

"sarasijaakshi Nii janmamu saphalamaayene

ParamaatmuDaina Muvvagoo paaluni hastamu sokinantane" Fulfilled is the purpose of your life Oh fair – eyed woman! due to

the touch of the hand of Muvvagoopaala the Supreme!

"Having won your confidence and your offers of surrender and received you with fondling care and placed you on his bosom, day and night when he remained in your apartment, Young maiden, in a fit of anger, should he not raise his hand?"

The situation as portrayed in this lyric 'sarasijakshi' indicates the most significant turn in Kshetrayya's life. The chiding or the punishment of the Lord (due to His displeasure) inflicted on the heroine as dipicted in this lyric can only mean either the removal of Mohanangi and or Rukmini, Kshetrayya's childhood playmate or his wedded wife from the arena of his life, or a rebuff from Mahanangi, the final one meted out to the bohemian philanderer. With this, he must have realised that he was not recognised as "Muvvagopala' or as an irrefutable lover. He must have ever since reconciled himself to this rebuff and remained contented rather to be a devoted beloved (Preyasi) of the Lord than a conceited omnipotent lover. It is not the self-conceit of a poet, but the equanimity and the balanced approach of a 'Kshetrajna' a universal individual, that made him take both the chiding and protection of the Lord as mentioned in the above lyric in the same stride.

The essence of elegance and sweetness of Telugu Language is epitomised in the immortal lyrics of Kshetrayya, portraying love life in its entirety, in which, the Supreme Soul, the Divine Cowherd "Gopala" with Jingling bells is the hero. Lexicons, and treatises on the tenets of Literature, Poetics, Science of erotics, classical music and dance have enriched themselves by quoting passages and usages of Kshetrayya's exemplary lyrics. His work illuminated and won high esteem of the land and the people, temple yards and royal courts, and saints and kings, throughout the Deccan and South India.



Kshetrayya's statue - from among the statues of Telugu National Poets on the Tank Bund, Hyderabad.



Left: R.Ranga Ramanujayyamgar whose "Kritimanimala" Contains notations for Kshetrayya's Lyrics

Right: "Sangitc VidUshi" Veenai T.Dhanammal the foremost exponent of singing Kshetrayya's lyrics in the 19th and early 20th Centuries



Fom Left: (D.Pasupati) T.Sankaran, T.Viswanathan, Vegavauhini, along with Padma Bhushan, Sangita Kalanidhi (Late)T.Bala Saraswathi all grand children of Dhanammal when she visited Kalapitham, Tirupati (Rajani and K.Srinivasulu), (in December 1979).



Padmabhushan T.Balasaraswati singing a concept of Kshetrayya Padamulu and her neuice "Vegavaahini interpreting through abhinaya the padam "Ninuu Juudagaligene" - in Punnaagavarahi.



B.Rajanikanta Rao, whose book in English "Alone with the spouse Divine and Manchala Jagannatha Rao whose books containing notations for the lyrics of Tyagaraja, Annamacharya and Kshetrayya were released by Dr. N.SanjivaReddi - President of India at the Santum Santorum of Lord Venkateswara on the Tirumala Hill.

Foreword

Living in the days of great many facilities our mind refuses to go back to the days when these were not available. Look at the time when there was no printing press, everything was written on the palm leaves. Day, when there were no trains or buses and not even cars, people were moving up and down the country on foot. Perhaps the royalty and the queens were moving in palanquins. Just remember the days, when there was no electricity, kerosene or candle; people were spending their evenings with lamps, lighted with vegetable oils like castor oil. We have forged ahead with the days of availability of facilities. Likewise when there was no royal support to folkarts like music and dance and sculpture except the poor man's rural support; our music and dance thrived for centuries in humble surroundings. Later on these arts moved to the urban population where they got the support of some kings and zamindars. Poor artistes and artisans work to preserve our culture living on very meagre means and utter poverty. It must be said to the credit of those artistes of those days who kept alive the torch of our civilization and culture. On the banks of the Godavari and Krishna and other rivers, those artistes worked dedicating themselves to the muses they worshipped. Certainly they deserve our humble salutations. On the banks of the Krishna Kshetrayya lived and sang many "Padams" - "Irams" to the praise of "Muvvagopala" taking the theme of Lord Krishna and Gopikas. Later on he moved on to the Court of Tanjore and spent evening of his life on the banks of the Kaveri. Next to Tyagaraja, a profound scholar Kshetrayya became popular in the Telugu land.

Kshetrayya's padams are meant mainly for dance and people who took to dance were well-versed in his padams. They are profound, amorous and highly enjoyable. They depict different faces of love and separation. While Tyagaraja was a devotee of Rama; Kshetrayya is more a man of masses depicting different movements in "Sringara". Kshetrayya occupies a high place in music and most specially for dancing. And of course they are all in the name of "Muvvago- pala". Krishna is the central figure in his compositions. They are naturally lovable to the masses for depicting their own mundane emotions, to the musicologists and to the people who took to dance. Kshetrayya is an artiste of great sublimity. His padams are pieces of literature, musical compositions of so many "ragas and talas". Thus amenable to

those who practice dance.

Dr. Balantrapu Rajani Kanta Rao, known as "Rajani" to the lovers of Music and Literature was an Honours Graduate of Andhra University. In fulness of time he was the proud recipient of a Doctorate of Kalaprapoorna for his services to

literature and Music.

Dr. Rajani is essentially a product of the A.I.R. He was chiselled into the present shape by the electronic media, he served during the best part of his life. A.I.R. brought him into close proximity to various writers, musicologists, musicians and all lovers of finearts. His postings in several parts of India were a great boon to him, for he was in the company of new artistes. His own flair for music and literature flowered during the days he spent in the A.I.R. Dr. Rajani has an instinctive attraction for anything that is lyrical and melodious. His book "Andhra Vaggeyakara Charitram" won the Central Sahitya Academy Award for the year 1961. And later he authored monographs in English on the life and work of Kshetrayya and Ramadasu and were accepted by the Central Sahitya Academy in their publications. He also gave music to the lyrics of our eminent modern poets. For a while he was also in the cinema field giving tunes to the cinema songs. Thus he was deeply attached to the realm of finearts in its varied aspects. He authored some English translations of some lovely lyrics like "Ekantaseva", a popular book in Telugu literature. He has a facile pen both in English and in Telugu. And his writings are relished and became popular. With his attachment for literature, his instinctive sensibility to the musical form and his profound admiration for Kshetrayya made him render into English 160 Padams which is now under publication for which I am writing this foreward. They give you an insight into the various complexities of emotions as depicted by Kshetrayya. Perhaps for the first time English-knowing public will have an idea to what eminence Kshetrayya belongs. My good friend Mr. B.V.S.S.Mani with his fondness for all that is best in our ancient culture, has come forward to finance this publication. I greatly appreciate the generous gesture of Mr. Mani.

Finally I congratulate Dr. Rajani Kantha Rao for his translation of his lyrics into good readable, nay enjoyable English and getting them published for the benefit of non-Telugu readers. All those who are admirers of Kshetrayya will welcome his publication in English. I am privileged for being requested to pen these few lines to praise Kshetrayya and Dr.Rajani's

translations.

DR. B. Gopal Reddy

former Minister for Information & Broadcasting. and Former Governor of Uttar Pradesh

Santiniketan, Nellore - 3. 12-6-1994.

Introduction

BHARATA NATYAM and Carnatac music are fine examples of emotional integration in the sense that they are the shared heritage of the Telugu composers and the Tamil artistes. The repertoires of these two great disciplines have been enriched over the years by a succession of such haloed mystics and musicians as the Tanjore quartet, Thyagaraya, Narayana Teertha, Kshetrayya, Annamacharya and several others, all of non-Tamil origin. Recitals of classical music or dance in South India are embellished by such Telugu compositions as javalis, padams, keertanas, sankeertanas, varnams, subdams, etc., all in Telugu, one of the most musical and mellifluous languages in the world.

Kshetrayya, one of the most inspired exponents of Madhurabhakti, has energised the vision and idiom of generations and generations of musicians and dancers with his elegant and euphonic padams which are the nearest equivalents to Jayadeva's Ashtapadis and Vidyapathi's Padavali. He lived in the 17th century. As Abburi Ramakrishna Rao once said, Kshetrayya padams are unique in the sense that musicians hear music in them, dancers see dance and poets read poetry. As expressions of Madhurabhakti with the focus on Nayaki-Nayaka bhava, these lusty and languorous lyrics are no doubt erotic in style but not in spirit. They are not sizzlers like the Konarak and Khajuraho sculptures. They are, on the contrary, sparklers like

the Kangra and Basohli miniatures.

Kshetrayya used sringara as vehicle for his mystic, transcendental communion with the Supreme Lord, Gopala of Muvva. The sentiment is sensual, the imagery is carnal, the mood is intimate, the intention is hedonistic and the idiom and accent are amatory, all true. But the overall impact of each padam is spiritually uplifting, because while technically it is a

lyric in form, basically it is a hymn in spirit.

My good friend Dr Balantrapu Rajanikanta Rao has undertaken a stupendous task and how successful it is only time will tell. It is not easy to translate the 17th century Telugu padams into/20th century English. But then that's what translation is all about. This is the only way to bring these within the reach of the non-Telugu reading public who deserve to savour the exquisitely succulent padams of Kshetrayya. A translator's task is really tough, because he has\necessarily\to be extremely good at both languages --- the language of the original and the language of the translation. Good not merely at verbal level but, more importantly, at creative level. In fact translations made by academically competent but creatively bankrupt people don't come alive. Dr Rajanikanta Rao has the advantage of being not

only/ a sensitive scholar but an extremely perceptive and creative poet, musician and composer with an intense feeling for words, whatever the language. He knows his Kshetrayya and he knows his English. I give below an example of Dr. Rao's English rendering of Kshetrayya's padam describing the plight of Parakiiya Madhya-Virahothkanthita Nayika:

If he is angry, it's my luck, what else

of friend, with a twig-like mien, can I punish him at all!!

If he is . . .

To him who speaks apparently nice words can I be considered a nice woman? He doesn't come to me, my dear friend, and may not see my face again, is there no God above?

If he is . . .

No more pangs of separation, perhaps
my company is too much for him,
well and good;
if I am not to his liking like you,
O dark-haired one, lacking in affection of olden days.
If he is.....

There are so many instances in which even in my teens he enticed and enjoyed me; how many a promise he made to me, O my dear, the same Muvvagopala, now

If he is ...

Dr Rao has done his best and his best is good enough. But then no translation, however well done, can be a substitute for the

original, nor can it pretend to be.

Kshetrayya's original name was Varadayya. He was an ordinary householder living happily with Rukmini, his devoted wife. But when he came into contact with Mohanangi, a temple dancer, he was smitten with love at first sight. From then on it was a frenzied and futile exercise in courtship for him with no matching response from her. Mohanangi, a devadasi attached to Gopala's temple at Muvva, found him unacceptable because of his apparent lack of talent or skill in any field. She dismissed him as wild and wayward and unworthy of her attention. But he wouldn't give up. He would pursue her all the more doggedly to her disgust. Addressing one of his padams to Muvvagopala in a state of distraught, he says:

Oh, Lord! Unite her with me!

For having supplicated you to such an extent

Oh, Lord ! Fulfill my desire !

At last, somewhat relenting, Mohanangi suggested that, if he really desired her, he should compose songs in praise of the presiding deity of Muvva and make himself acceptable to the Lord before wooing her. One day a saint noticed Varadayya's sorry state, and, taking pity on him, decided to show him what real love was. He took him to the temple pushkarini and gave him the beejamantra which at once revealed to Varadayya a hitherto unsuspected world of sublimity on the highest plane of bhakti. Now Muvvagopala replaced Mohanagi and Varadayya's carnal passion for her was transformed into love of Divinity. Thus began his spiritual odyssey which took him from shrine to shrine and wherever he went, he sought the communion with the Lord through song and dance in a state of agony and ecstasy --- agony because of the physicality of his being dividing him from the Lord and ecstasy because of his spiritual bliss. Thus he became Kshetrayya---one who kept moving from one pilgrim centre to

another, with dance in his step and song on his lips.

Kshetrayya's padams have irresistible simplicity and sensuousness. The arrangement of words is crisp and elegant. The language used is that of the common man. Structurally, the padams are tight and tidy. The images evoked are down to earth, at the same time losing none of their essential other -worldly ethos. Sringara as rasa, if handled delicately and deftly as in his padams, has a morally cleansing effect on the public. Some critics have expressed the opinion that Kshetrayya's padams are pachhi sringaram (naked obscenity). Well, they can say the same thing about Jayadeva's Ashtapadis also. It all depends on how one responds to the very concept of Madhurabhakti which is the highest form of worship, because it is based on the ultimate oneness of man with God through the total surrender of the devotee to the deity. Andal and Mira and their male counterparts such as Nammalwar, Jayadeva, Vidyapathi, Chaitanya and Chandidas have only expressed in words what they have experienced in the privacy and intimacy of their communion with the supreme Lord--- the Eternal and Universal Lover.

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PRELUDE

(Spiritualisation of 'amour' in ancient and medieval Indian art, sculpture and Literature)

Sakti worship was a phase in Hindu tantrism. The absolute is Lord Siva, the Paramaatma, and the Universe or Prakriti is Sakti, the mother goddess. They are represented in the masculine and

feminine elements in the visible (and invisible) nature.

Saivism and Saktism were as old and ancient in the Bhaarata varsha – as and when, the equinoxial point (Vishuvat bindu) coincided with the star Arudra or Betelgeaux (of which Rudra or Lord Siva is the presiding deity, 180° apart from which, is located – Muula (of which Devi or Sakti is the presiding deity (on the 27 siderial star cycle). Astronomically this period in the Christian Era falls between 5633 BC and 4677 BC. Most probably the characters in the epic Ramayana and its author Vaalmiki lived in that age, since we find in Sugriva's words 'Sambhur ekaadasaatmakah.'

In Saiva tantrism, absolute reality is conceived as a unity formed out of liberation from physical existence – reached by merging the male and female elements – both within and without – physically tantamounting to the merger of 'Kundalini' located in the muulaadhaara Chakra (Sakti), with the sahasraara chakra located in the Brain (Siva). The same phenomenon is found in the union of Prakriti and Purusha (of Saankhya) or Raadha and Krishna

(Vaishnavism).

Sakhi or duutika in love poetry throughout India, appearing as a character in the 'Padaavali' lyrics of North India or "Padams' (lyrics) in South India is usually, the messenger maid of the hero or the Lord. She was the same as 'Siva duuti' of Saiva tantrism.

In tantrism, there was a ritual called duutii yaagam, in which, music, dance and lyric served as inseparable components of

the 'ritual'.

Having functions like carrying one's message of love to the other, consoling the lonesome hero or heroine, reconciling their hearts after temperory tiffs, the sakhi or duuti, in philosophical parlance is equated to the guru, the initiator.

Suffice to say that not only the great commentator on Bharata's naaTya Saastra – 'abhinava gupta paada' but also his Guru Sambhunaatha and Maheswara bhaTTa of Kashmir were all well known adherents to Kaula tantra' - a variant of Saivism,

where in, duuti is identified with mother goddess.

From the 11th Century onwards, Jayadeeva, Candii daas, vidyaapati, miiraabai, caitanya among others in North India, and naayanmaars like jnaana sambandhar, sundaramurti and aaLwars like nammaaLwar, aanDaaL and their follower annamaacarya in the south, continued the same amorous union in naayikaa naayaka bhaava in their devotional lyrics with a rightful emphasis on duutika's role.

As an upholder of the same tradition, Kshetrayya lived upto his 'models' and excelled them in some respects, as an exponent of the naayikaa naayaka bhaava and sakhii duutyam in his immortal lyrics of 'God love' – or 'madhura bhakti'.

- RAJANI

"CevvandiiSwara" (Cevvandi linga)

The 5th lyric in this volume, depicts three suiters being received by a courtesan, with all warmth and civilities, but each kept at a distance or nearness according to her own voliton and choice. They are cevvandi linga, kanci varada and muvvagoopaala. This author's discovery places cevvandi linga as the naTaraaja doing uurdhwa taanDava, as found in the Cidambaram temple sculptures and elsewhere in India. Four or five lyrics of Kshetrayya depict Cevvandilinga as the hero and muvvagopala's friend.

In support of this contention, a telugu verse from 'Kaalahastii Swara maahaatmyam of "dhuurjaTi" a 16th century telugu poet, one of the eight Laureates in the court of the king KrishNa devaraaya of Vijayanagar Empire. naatkiira, one of the 64 naayanmaars (Saivite devotees) paying his homage to the Lord of Cidambaram is

depicted in the verse.

(Telugu Script)

చెవ్వందీశ్వరు నీశ్వరేశ్వరుని గాంచెన్ భీషణాం హోలతల్ త్రెవ్వన్, తీవ్రత రాంగ సంభవ శర(శేణీ విదాహవ్యథల్ వివ్వన్, తీరని భక్తితో హృదయమావిర్భూత మోదంబునన్ నవ్వన్, తీగయుబోలె చూడ్కులొదవన్ నత్కీరుడుత్కంఠతన్"

(Roman Script)

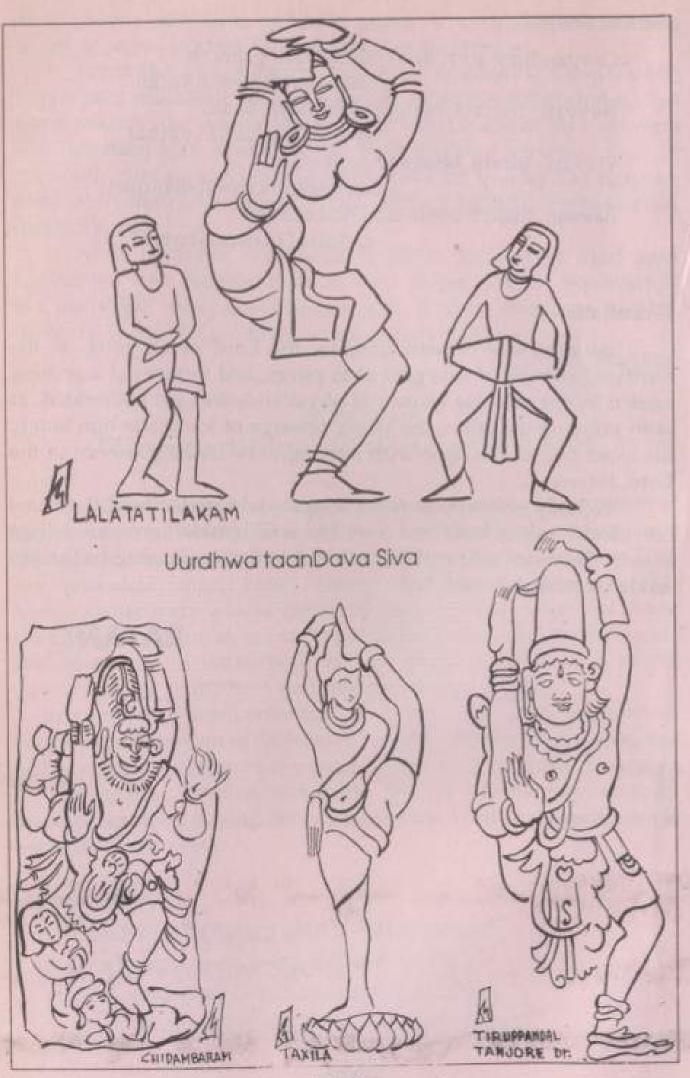
CevvandiiSwarun iiswaveeswaruni gaancen
bheeshaNaamhoolatal
trevvan, tiivrata raanga sambhava SaraS
Sreenii vidaahavyathal
vivvan, tiirani bhaktito hridayam
aavirbhuuta moodambunan
navvan, tiigayu boole cuuDkul odavan
natkiiruD utkanThatan"

(Translation)

natkiira saw cevvandiiSwara, the Lord of all gods, as the terrifying cobweb of sins got cut to pieces, and torment of scorching caused by the piercing arrows of physical desires got obliterated, as with undying devotion, the rising upsurge of joy made him laugh, his looks became straight with longing to be in the presence of the Lord, for ever.

Nobody else who is not a telugu could understand the name "cevvandi" – since both cevi (ear) and andi (anklet) are pure telugu words, There are a few pictures in this volume, showing na Taraja's anklet reachig his ear!

RAJANI



పదామ్మకమ సూచిక

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First lines of Transliterated Telugu Lyrics of Kshetrayya in the Serial Order.

Veedukatoo - Deevagaandhaari (Sa)

2. Piluvanampe - KeedaaragauLa (Sa-Abhi)

3. Maguva tanakeelikaa - Moohana (SW)

4. saamaanyamu Kaade - Kaambhooji (Sa-Prou)

Cakkani daya - dhanyaasi - (S)

6. Sriipati sutu Baariki - aanandabhairavi (Pa)

7. Aligitee Bhaagyamaaye - Huseeni - (Pa)

8. ninnujuudagaligeenee - punnaagavaraaLi (Sw)

naamanasu VanTide - KalyaaNi (Sa)
 Vadaraka Poopoove - Kambhooji (Sw)

11. Ela Vaccitive - saamineDabasi - navaroju (Sa)

12. EvvaDe oo Bhaama - SankaraabharaMam (Pa)

13. eemani telupudu - aanandabhairavi (Sw)

14. eemiseeyudu Moohamu - Kaambhooji (Sa)

15. Etuvanti Moohamoo - Kaambhooji (Sa)

16. Ayyayoo VegaTaayene - naadanaamakriya (Sw)

17. Paccci YoDali dana - aahiri (Sw)

18. Nanne penDlaaDusumi - pantuvaraaLi (Ka)

19. Etuvanti strila Pondaina - Bilahari (Sw)

20. Raama Raama PraNasakhi - aahiri (Pa)

21. Leemaroo Maa MuvvagoopaaluDu - Saaveeri (Sw)

22. EnniTikani Neemettu - Mukhaari (Sw)

23. Vacce manasoo Raanimanasoo - PantuvaraLi (Dooti)

24. Leemaroo uuraka pavvalincina - keedaaragauLa (Sw)

25. Ceeta Kaasuleedugaani - Bilahari (Sa)

26. CeepaTlu Kaavaccunaa - Bilahari (Duuti)

27. EntaTa tellavaaradu - Aahiri (Sw)

28. Rammanave Sammukhaana - Keedaara (dooti)

29. Caalu Caalu ii cinnelatoo - Mukhaari (Sa)

30. maaninii Vinavee naa manda buddhi - SankaraabharaNam

(Sw)

31. eemoo neeram encuka - Kaambhooji (Sw)

32. Vedaki teeraa Pooyi veeruvellanki - beegaDa (Pa)

33. Gajaraaja gamanaroo - Kaambhooji (Sa)

34. Anusarincinaa raaDu - Asaaveeri (Kalah. sa)

35. Adariinee moovi - Kaapi (Sa)

36. Ninnu nenu maratunaa - KalyaaNi (Pa)

37. Valapaneedi eTuvanTi Vastuvoo - punnaagavaraaLi (Sw)

38. ETuvanTivaaDe vaaDu - Niilaambari - (Sa)

39. Enni talacu kondunammaa - GhanTaaravam (Sw)

40. Aluka tiirenaa - saaranga (Sw)

41. Intiroo varaduniki - dhanyaasi (Pa)

42. Innividhamula puujinceeraa - Mukhaari (Sa)

43. Koopamu raadaa evvarikaina - Bilahari (Sa-Kal)

44. Vaccinaneemi raakunnaeemi - Mukhaari (Pa)

45. Indukeemiseetunamma - punnaagavaraaLi (Sa)

46. Niiponduseeyakamaana - kalyaaNi (Pa)

47. Nii meelu maratunaTe - saaveeri

48. ParadeeSamuna - Moohana (sw)

- 49. Enta cakkanivaaDe Yadujulakaambhooji (w)
- 50. eemaneevu aanateera Mukhaari (Sw)

51. Koncegattela - saaveeri (Sw)

- 52. Koomaliroo Valacinanduku GhanTaaravam (Sw)
- 53. eetiiruna Ramani Gelici sauraashTra (Sw)
- 54. Naakoopameenanninta saindhavi (Sa)
- 55. Baagaaye Nivagalella saaveeri (Sw)

56. Sudinamaayene - Kaambhooji (Sa)

- 57. NanneTiki pommaneeree pantuvaraaLi (Sw)
- pakkaloo koopaana pavvaLincinavaani keedaaragauLa (Pa)
- 59. CuuDani kuuDani nindalu aanandabhairavi (pa)
- 60. Iddari Sanduna pavvaLincina KalyaNi (Sw)
- 61. Iddariki Sarivalapulaaye Moohana (Sa)

62. Indendu Vaccitiviraa - suraTi (Sa)

63. MundaTi Vale Naapai-Bhairavi (Pa)

64. Ayyayyoo NaavanTi Toyyalini - punnaagavaraLi (Sw)

65. Meeragaadu rammanave - Sahaana (Sw)

66. Valapu daacaneeranee - pantuvaraaLi (sa)

67. Inta Moohameemiraa - SankaraabharaNam (Sa)

68. dontara ViDemutoo - punnaagavaraaLi (Sw)

69. Ii meenu jiivunaku - ghanTaa - (Sw)

- 70. Emanenee Suddulu Naadanaamakriya (Sw/Sa)
- 71. Reepu Vattuvu gaani aanandabhairavi (Sa)

72. Ceragu maasi Yunnaanani - BeegaDa (Pa)

73. CuuDaree adi naDace hoyalu- Sahaana (Pa)

74. enduku paga Jeesenoo - Asaaveeri.(Sw)

inta dayagalavaani - Kaambooji (Sw) 75. inta proddaye - pantuvaraaLi (sw) 76. Cellaboo paalagiri cennuDu - SankaraabharaNam (sa) 77. eela tellavaarenayyoo - aahiri (sw) 78. innaLLavale Kaadammaa - tooDi (Sw) 79. inTiki raanicceenaa - suraTi (Sw) 80. EkkaDi Neestamulu - saaranga (Sa) 81. Eevvate taaLunamma - aThaaNa (Sw) 82. Eemandunamma - Ii vinta - KeedaaragauLa (Sw) 83. tagilitivi ikaninnu Taralaniiyanuraa - Moohana (Sw) 84. aTTe vunDeevu sumi - ghanTaaravam (Pa) 85. Indu raadagadu neenu - ghanTa (Abhi) 86. alukoo polayalukoo - saveeri (Sw) .87. naa doovaku raaku - sauraashTra (Sw) 88. endu dacukondu - kalyaaNi (Sw) 89. Moosapucciramma - saaveeri (pa) 90. Ika ninnu nammaraadee - sauraashTra (patip) 91. emaina neenandu poonu - saveeri (Sa) 92. Moosamaaye naa buddhiki - Kaambhooji (sa) 93. Proddu poodu niduraraadu - VaraaLi (purusha Viraha) 94. MarachinaaDaTayeemee - GauLipantu (pa) 95. Telivi yokari Soomma - punnaagavaraaLi (Sw) 96. Cinnadana Neeneemeruga - KalyaaNi (Sw) 97. Koodi kuusenayyayyoo - sauraashTra (Pa) 98. Puucina Taliruvalenee - aanandabhairavi (Sa) 99. moretta naitinammaa - Kaambhooji (Sw) 100. eelavalacitinooyammaa - ghanTaaravam (Sa) 101. Callanaye naa manasu - Madhyamaavati 102. Giligintalayyira naasaami- Kaambhooji (Sa) 103. raaraa maayinTiki - kaambhooji (Dooti) 104. gaDiya gaDiyaku Manavi - Moohana (Sa) 105. Okka saarike iilaagaina - Moohana (Sa) 106. Okka gaDiyake iilagaite - Mohana (Sw) 107. 108.

phalaminka yeemikaddu - KhanDe (Sa) Naavalla duDuku - sauraashTra (Pa) 109. Evarivalla duDuku - suraTi (Sa) 110.

Nikanna Naa moguDee Meelu - navarooju (Pa) 111.

eemiraavarada - Mukhaari (Pa) 112.

Akkaroo oorvaniyaaru - aThaaNa (Pa) 113.

taruNulaara Vibhunendu daacukondu - kalyaaNi (Pa) 114.

115. Akkaroo magavaariki - kaambhooji (Sw)

116. eemoo maayavalapu - pantuvaraLi (Sw)

Cittamu Veerainanduku - mukhaari (Sw)

118. daaninannu saaTi seeya tagunaa - madhyamaavati (Sa)

Taruniroo puNyapaapamu - ghanTaaravam (pa)

AndagaaDavauduvule aadivaraaha - SankaraabharaNam .
 (Sa)

121. Akkaroo nannu baasinanduku - Mukhaari (Sw)

122. Induku pagajeesenaa - KeedaaragauLa (Sw)

123. dinamuliTuvale - Kaapi (Sa)

124. Niduravaccunaa kanTiki - tooDi (Sw)

125. Entaleedu - madhyamaavati

126. Neeramaa Kommaa - Gauri

127. Manci Vennela - Bhairavi

128. TaruNiroo nannu aaDudaani - saaveeri

129. baala pannenDella goola - kaambhooji

130. nelataa ataDu aligeedi nenaru - tooDi

131. ennaTikoo neenaa kommanu juucedi - Kaambhooji

132. madavati peTTina mandu - aThaaNa

133. eemani duuritive koomali - tooDi

134. magavaani kaTTubeTTa - saaveeri

135. hitavugaadeemoo-aanandabhairavi (Sw)

136. IddarivalenekuuDi - sauraashTra (Sw)

137. Maaniniroo raarammani - bhairavi (Sw)

138. sarasijaakshi niijanmamu - tooDi (Pa)

139. Illerungaka mariyoka rinTiki vastivi - yadukula kaambhooji

140. lalanaamaNiroo - mukhaari (Sa)

141. Cakkanayya - sauraashTra (Sw)

142. Iccina mancide

143. Manci Dinamu - aanandabhairavi

144. Cellaboo yentaveegamee tellavaareraa - Huseeni

145. taruNiroo Nee nandaaka - ghanTaaravam

146. ninnu nivee noccukoneevu - kaambhooji

147. niikee Dayaraavale gaaka - aahiri

148. ITuvanTivaaDanucu lipuDu telisenuraa - kuranji

149. Ai raade neestam ammalaraa mukhaari

150. Aligi yeela yindu vacciti - ghanTaaravam

151. evvari nampudu eemiseeyudu - bhairavi

vindubuuci tirigiinee - yadukula kaambhooji

palukuleeTiki dayalu - kaambhooji

- 154. sarasamugaadika beegaDa
- 155. palukarincina niivu KalyaaNi
- 156. Aparuupadarsanambaaye Bhairavi
- 157. duuramencaka saamipai duurulu bhairavi
- 158. telisi teliyaleeka madhyamaavati
- 159. Padari Vaanice Paidi mukhaari
- 160. Vaanini neeneela Valaciti huseeni

Code for transliteration of Telugu and Sanskrit lyrics and technical terms of aesthetics into Roman Script

Vowels: ₩ = ii; a = 1; e = aa; e = a; em = ri; 습 = uu; 4 = U; = ai; D = ee; $\mathcal{L} = e$; C = au£ = 00; :0 = 3 e: = ah; eo = an; Consonants: ఘ = gha; p = kha; x = ga;\$ = ka; ಝ = jha; w = ja;ರ = cha; 12 = Na; 4 = Dha; & = Da; 8 = Tha; ω = Ta; ನ = na; ద = da; & = ta; ø = bha; ಮ = ma; \$ = pha; ಬ = ba; ప = pa; S = Va;♥ = La; e = la; $\delta = ra;$ ණ = ya; ಪ್ = ha: ಷ = sha; % = sa; ₹ = Sa;

In the transliterated words or lyrics, Ta, Tha, Da, Dha, Na, La and Sa are to be read as &, &, &, &, &, and ta, tha, da, dha, na, and sa are to be read as &, &, &, &, & &.

It is immaterial if any other letters are capitals or small.



Lyric 141 = devotion of (divya - swiiya naayika) je moiher goddess to the supreme lord! (paramaatma), through music, lyric and dance!



The Present muulavirat of Muvvagopala at Muvva

Courtesies Acknowledged for illustrations, Photos and Sketches

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Picture/Photo/Sketches

- Coloured Portrait of Kshetrayya
- ii) Sketch of VijayaRaghava Nayak
- iii) Photograph of Muulavirat of Muvvagopala at Muvva
- Lord Venkateswara's Sacred feet and floral offering (sketches drawn by Henry, Artist)
- ii) Photograph taken at Kshetrayya Jayanti meeting of group Consisting of Rajani, Prof. M.V.Ramasarma, P.V.R.K.Prasad etc.
- iii) Padmabhushan Balasaraswati & Party when she visited S.V.Kalapiham (7.12.79)
- iv) Padmabhushan Bala & Party in a performance
- v) President Sanjiva Reddi releasing books of Rajani & Manchala at Tirumala
- vi) Lord with his beloved a sketch by Bapu - from Annamacharya Souvenir -(1978 May)

Tank-bund statue of Kshetrayya

Ranga Ramanuja Iyangar & Veena Dhanammal

Sketches of uurdhwa taandava siva, and other pictures of archaeological interest (from Bharatiya Sangiter Itihas by Swami Prajnaana aananda

One hundered and eight dance poses pages (karanams) (From Abhinaya Kosam)

MUVVAGOPALA PADAVALI

AMOURS OF THE DIVINE COWHERD

with jingling bells

1. దేవగాంధారి

వేడుకతో నడచుకొన్న విటరాయడే ఏడు మూడు తరాల నుండి యిందున్న కాణాచట కూడుకొనె మువ్వగో పాలుడు కృపగల్గినావిభుడు 1 3 cuser 1 మధుర తిరుమలేం(దుడు మంచి బహుమానమొసగి యెదుట కూర్పుండుమని యెన్సిక లిమ్మనెనే ఇదిగో రెండువేల పదములపుడెంచుకొమ్మనగా చదురు మీదనే యున్న సామికి సంతోష మింతింతగాదె 1 3 6555 1 అళుకుదీరి తంజాపురి అచ్యుత విజయరాఘవుడు వెలయ మనుజుల వెంబడి వేగమె పాడగాంచి చలువ చెప్పరమున నుండగా చక్కగా వేయిపదముల పలుకరించి కోగానె బహుమాన మిప్పించె నావేళ 1365551 బలవంతుడెన గోలకొండ పాదుషా బహుమానమిచ్చి తులసిమూర్తితో వాదుదలచె నావేళ వెలయ మువ్వగోపాలుడు వేయిన్పేమారు పదములు నలువది దినములలోన నన్ను గలసి వినిపించెనె 1 3 KUS 5" 1

1. deevagaandhari

Veedukatoo naDachukonna viTarayaaDee yeeDu muudu taraala nunDi indunna kaaNaacaTa KuuDukone muvva goopaaludu kripagalgi naavibhudu

I VeeDukatoo I

madhura tirumaleendruDu manci bahumaanamosagi yeduta guurcunDamani yennika limmanenee idigoo renDuveelapadamu lipuDencukommanagaa Caduru miida nee yunna saamiki santoosha mintinta gaade

I VeeDukatoo I

aLukudiiri tanjaapuri acyuta Vijayaraaghavudu Velaya manujula vembaDi Veegame podagaanci caluva capparamuna nunDagaa cakkagaa veeyipadamula palukarinci koogaane bahumaana mippince naaveela

| VeeDukatoo |

balavantuDaina goolakonDa padushaa bahumaanamicci tulasi muurti too vaadu dalace naaveela Velaya muvva goopaluDu Veyyinneenuuru padamulu naluvadi dinamu'aloona nannugalasi vinipincene!

"The Key Lyric" — (Meruva Padam)

Here in this lyric, the heroine whom Muvvagopala espouses, can be categorised as of courtesan variety and swadhinapatika, i.e. having her lover to be the most faithful one. This is a very important lyric throwing light on the auto-biographical details of the composer Kshetrayy a's life. The heroine here is identical with the composer. This lyric mentions names of three kings in whose courts, Kshetrayya composed thousands of Padams, having been possessed and inspired by his Lord Muvvagopala.

This song was composed at the sanctum of Muvvagopala in Kshetrayya's native place Movva, when he visited there at the end of his

public career when he was around 55 years of age.

The central idea of this lyric is that it was Muvvagopala who possessed and inspired the author to compose each time, thousands of lyrics, whenever and whereever or whichever king's court (three as mentioned in this lyric) he might have visited, and that his compositions pleased not only the royal patron who invited him to compose but also the divine patron, who always hovered over the dais, wherever he visited. And this divine patron was the presiding deity of village Movva in Krishna District since seven and three generations, considered by the devoted people of the area to be their treasure (KaaNaci) and that he espoused the heroine or the composer Kshetrayya himself.

Prof. Veturi Ananda Murty' surmises that the combatant tulasi murti mentioned in this lyric can be identified as gurujala ranga Saayi, a vaaggeeya kaara (lyric composer) maintained by the Golkonda Court. The Prince among libertines

who sought after pleasure,
Since seven and three generations, here,
it is said, he is our treasure,
Muvvagopala espouses me
my lord with peerless grace!

The Prince ...

When Tirumal Nayak of Madhura
having offered liberal gifts,
ordered to be seated in his presence
and asked for the best of lyrics
Out came two thousand
which the host was asked to count;
And to the Lord hovering over the dais
the pleasure was of boundless measure!

The Prince ..

Getting over earlier misgivings
when Vijaya Raghava Nayak of Tanjore
In response to many an emissary,
was promptly visited by me,
In the cool garden retreat
straight away with a thousand lyrics
When the Lord was brought into communion,
he had me honoured that day!

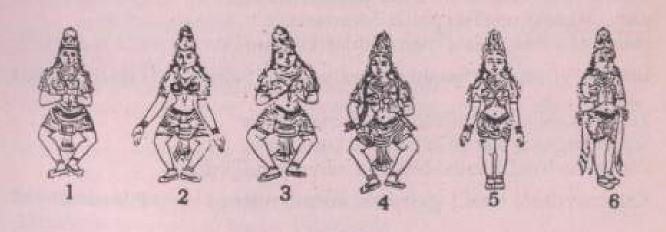
The Prince ..

When the powerful Padsha of Golkonda
having offered many a gift,

Desired to hold a contest
of lyrics with Tulasi murti,

My Lord Muvvagopala had
a thousand and five hundred lyrics

Composed in forty days
having possessed and inspired me!..



1. talapushpa puTam 2. Vartitam 3. Valitoorukam 4. apaviddham 5. samanakham 6. leenam

2. కేదారగౌళ

పిలువనంపె నన్నీవేళ (పేమమీరగా నిపుడు చెలియ మువ్వగోపాలుడు చిత్తము రంజిల్ల నేడు

l పిలువనంపె l

విరిబోణిరో రమ్మని విరుల జడను జుట్టి పరువమైన నాటికి పైడి ఇదే ననుచు మరువకు మీ మాట మన కిద్దరికీ ఫూట చెరుకు విలుతుడే సాక్షి చెలి యనిన నాసామీ ఎమ్మెకాడు నేను నెనసిన విననాడే సమ్మతిగా నొకచోట చదుపుచుండగా పమ్మిన వేడుకలో భామ నీవు (సాడైతే కమ్మ విల్తుని కేళి గలసే మన్నది నిజమై

∥ పిలువనంపె |

∥ పీలువనంపే ౹

యెలమావి తోటలో నింపాంద నొకనాడు యెలమి గౌరీ పూజ సలుపుచుండగా అల మువ్వ గోపాలుడగు వెంకోటేఖడు కలువల శయ్యపై గలసే మన్నది నిజమై

∥ ప్రబువనంపై ∥

2. KeedaaragauLa

Piluva nampe nanniiveeLa preemamiiragaa nipuDu Celiya muvvagoopalaDu cittamuranjilla neeDù

| Pilavunampe |

ViriboNiroo rammani virula jaDanu juTTi paruvamaina naaTiki paiDi ideenanucu maruvaku mii maata manakiddarikii puuTa

Ceruku VilutuDee Saashi Celi yanina naa Saami

| Pilavunampe |

YemmekaaDu neenu nenasina CinanaaDee Sammatigaa nokacooTa caduvu cunDagaa Pammina VeeDukatoo bhaama niivu prouDhaitee

Kammaviltuni KeeLi galaseem annadi nijamai

I Pilavunampe I

Yelamaavi tooTaloo nimponda noka naaDu yelami gouri puuja salupu cunDagaa Ala muvva goopaaluDagu VenkaTeeSuDu Kaluvala Sayyapai galaseem annadi nijamai

l Pilavunampe l

"The Call of the teen-age lover"

and also 'Abhisaarika', i.e., one who goes to meet her lover in a tryst at an appointed place. This song carries references to the incidents happening in the teen age years of Kshetrayya's life, throwing light on his love affair with his co-pupil in the dance school, called Mohanangi and devadaasigirl - according to the researches of Sri Vissa Apparao. From the name of the hero or dedicatee as Venkatesa (identical with Muvvagopala), this lyric appears to have been composed by Kshetrayya, when he visited and spent a few weeks or months in Tirupathi and the episode of his teen-age love recollected and reconstructed into a lyric, might have been sent back home through a communication to his teen-age beloved Mohanangi.

He has sent for me today

with over-powering love;

It's Muvvagopala my dear

my heart is over-joyed now!

Beckoning my flowerlike body

Coiling blossoms on my plaits

saying it would serve as gold

for the day I shall be growing ripe

And for not forgetting the sacred oath

and the very memorable day for both

the archer with the sugarcane bow

was declared witness by my Lord!

He has sent ..

Even in my teens when I met the clever youth

under the roof of the same teacher, with the consent of elders

His sweet whisperings -

wth surging pleasure -

"That we would be uniting in amorous sport, When I became mature, - have come to be true!

He has sent ..

In a young mango grove on a day of rejoicing

When I was engaged in the worship of Gauri

Whatever was said to me by Venkatesa

who is the same as Muvvagopala

has come to be true, that one day

we would unite on a bed of lilies!

He has sent ..

3. మోహన

మగువ తన కేళికా మందిరము వెడలెన్ వగకాడ మా కంచి వరద తెల్లవారెననుచు

I మగువ తన I

విడజారు గొజ్జంగి విరిదండ జడతోను కడుచిక్కు బడి పెనగు కంటసరితోను నిడుద కన్నులదేరు నిదుర మబ్బుతోను తొడరి పదయుగళమున తడబడెడు నడతోను

1 かかなるる 1

సాగసి సాగయని వలపు సాలపు జూపులలోను వగవగల ఘనసార వాసనలలోను జిగిమించు కెమ్మోవి చిగురు కెంపులలోను సగము కుచముల విదియచందురులలోను

1 払がる ずる I

తరితీపు సేయు సమసురతి బడలికతోను జరుత పావడ చెరగు జార్ పైటతోను ఇరుగడల కైదండ బిచ్పు తరుణులతోను పరమాత్మ మువ్వగోపాల తెల్లవారెననుచు

1 ಮಗುವ తన I

3. Moohana

maguva tana KeeLika mandiramuVeDalen VagaKaada maa Kanci Varada tellavaare nanucu

I maguva tana I

ViDaJaaru gojjangi viridanDa JaDa toonu KaDu cikku baDi penagu KanTasari toonu niDudakannula deeru nidura mabbu toonu toDari padayugaLamuna taabaDeDu naDatoonu

I maguva tana I

sogasi sogayani valapu solapu Juupula toonu Vagavagala ghanasaara Vaasanala toonu jigimincu kemmoovi ciguru kempula toonu sagamu kucamula vidiya candurula toonu taritiipu seeyu sama surati baDalika toonu Jarata paavaDa ceragu jaar paiTa toonu irugaDala KaidanDa liccu taruNula toonu paramaatma muvvagoopaala tellavaare nanucu

I maguva tana I

3. "The Divine Spouse heralding the dawn"

This padam portrays an event in Kshetrayya's life when he stayed away for a night in the temple of Varadaraja of Kanci. After witnessing the last item of service to the Lord, ie., Ekantaseva, or sending the Divine consort to the bridal chamber along with the Lord, he rested against one of the pillars during the night. At dawn, Kshetrayya had a vision of the divine consort 'Perundevi' coming out of the bridal chamber and this inspired lyric came out. As such, the heroine in this lyric is swiiya, (wedded wife) and divya i.e. a divine woman. The contention of certain scholars who categorised her as a courtesan is obviously erroneous.

There the spouse-divine emerges out, of the bridal chamber,
Awakening amorous Varada of Kanci
and announcing day-break! There the...

With untwined garland of roses dropping from plaited hair, And intertwined riddles of encircling rounds of neck-lace; With a haze of sleep hanging over the half-opened wide eyes, As the pair of feet get entangled, causing a faultering gait!

There the ..

As charming looks expose and cover her fatigue and surrender, with all-pervading layers of fragrant odours of musk,
The ruby-like effulgences of leaf-buds of her lips,
And an array of crescents found on her half-uncovered breasts!
There the...

With exhaustion of fulfilled union, spilling a sense of pride, The flowing upper cloth covering the petticoat wiht filigree, Resting herself on shoulders of young women on either side, Awakening the Supreme soul, Muvvagopala, at day-break!

There the ..

4. ಕಾಂಭ್ಜ

సామాన్యము కాదె! వానిపాందు సామాన్యము కాదె! ఏమినేరని భామలు వానికాసించి రే మందు విజయ రాఘవుడె సామి సుమ్మి భూమియందు వాని గుణములెన్న జనులకు వీనుల విందు ఓ చెలియరో!

। సామాన్యము కాదె ।

పాయపు హూంతకారికావలె వాని పద పద్యరచన సేయ నుత్తర మీయవలె వాని ముద్దుకవిత తా వ్రాయ చదువ నేరవలె ఆ వగలయందు గాయకురాలు గావలె ఓ చెలియరో!

। సామాన్యము కాదె ।

ఆటకు మేటిగావలె తంబుర గోట మీటిరాగ మనవలె వానిపై సాగసు పాటలు వినిపించవలె వాని మనసుదెలిసి మాటలాడ నేరవలె ఓ చెఅయరో!

I సామాన్యము కాదె I

కప్పుర జాగా తీయవలె వాతెరకు తేనె చిప్పిల్ల సగమాకీయవలె, తమిహెచ్పే వేళ తప్పక మోవీ నొక్కవలె విజయ రాఘవుని అప్పుడే పైకొని కూడవలె ఓ చెలియరో!

। సామాన్యము కాదె ।

4. Kambhooji

saamaanyamu kaade! Vaanipondu saamaanyamu kaade! Yeemi neerani bhaamalu vaani kaasincir eemandu Vijaya raaghavude saamisummi bhuumi yandu vaani gunamulenna janulaku viinulavindul! oo celiyaroo!

I Saamaanyamu kade I

Paayapu hontakaari Kaavale vaani pada padya racana seeya nuttara miiyavale vaani muddu kavita taa vraaya caduva neeravale aa vagala yandu gaayakuraalu gaavale oo celiyaroo! I Saamaanyamu kade I

aaTaku meeTigaavale tambura gooTa miiTi raaga manavale vaanipai sogasu paaTalu vinipinca vale vaani manasu delisi maaTalaaDa neeravale - ooceliyaroo!

I Saamaanyamu kade I

Kappura baagaa liiya vale VaaTeraku teene Gippilla sagamaakiiya vale, tamiheccee veeLa tappaka moovi nokkavale Vijayaraaghavuni appuDee paikoni KuuDavale oo celiyaroo! | I Saamaanyamu kade I

"The like of whom he loves"

samaanya-ProuDha-Premagarvita: Here, the heroine belongs to the courtesan category, but she is telling her friend about the unique characteristics of her hero as beyond the common kind, she being proud of her love and her possession, and the hero deserves all the qualities mentioned in the lyric. Although, the dedicatee and the hero in this lyric appear to be King Vijayaraghava, the same set of qualities would fit in very well when applied to either Muvvagopala or even Kshetrayya.

Not for easy virtue, he would like to be a lover! Many a woman, having no talent to credit has sought after him, but of what avail?

Not for easy ..

The master is indeed, King Vijayaraghava, to the people of the world, it's a feast to the ear, to hear about his attainments, O my dear!

Not for eary ..

One must be mature and clever and respond to his poetic and lyrical exercise; efficient so as to read and write his lovely lyrics and as a musician, capable of presenting the charms in melody my dear!

Not for eary ..

Must be dexterous in dance, softly stroking on Tamboora, expanding melodic structures,

should sing away sonorous songs about him, and talk preconceiving his whims my dear!

Not for easy ..

She should offer him camphorated nuts and half-bitten betel-leaf, adding the nectar of her lips, watching the desire having taken a surge, should be prompt to press the lips, and Vijayaraghava then and there, be won over, my dear!

Not for easy ..

5. ధన్యాసి

చక్కని దయగలదా యిది నీ జాగా చెవంది రింగ! ఇక్కడికి వచ్చినదేమో హెచ్చు కంచివరద!

చెలికాడ నిను చూడ పచ్చితి చెపందిలింగ! తెలిసె మా యింటికి రానిదేమో కంచివరద!

1 35,2 CONYO 1

ఇందున్నావని యీడ వచ్చితి చెవంది లింగ! అందు కేమి ఎవరిల్లిది ఆవురా కంచివరద!

I చక్కని దయగల I

కానీలే వెనుక తార్కాణించే గానీ చెవంది లింగ! ఊనికతో మనమేకమై యుందాము కంచిపరద!

I చక్కని దయగల I

ఎవ్వడ్యాపడకింటిలో నవ్వేది చెవంది లింగ! మువ్వగో పాలుడు గాక మరెవ్వరు కంచివరదా!

I చక్కని దయగల I

5. dhanyaasi

Cakkani daya galadaa yidi nii jaagaa cevandi linga! YikkaDiki vaccina Deemoo heccu kancivaradaa! I Cakkani daya I

Celikaada ninu cuuDavacciti cevandi lingaa! telise maa yinTiki raanideemoo Kanci varadaa!

| Cakkani daya |

Yindunnaavani yiiDa vacciti Cevandilingaa! andukeemi evarillidi avuraa kancivaradaa! Kaaniilee venuka tarkaanincee gaanii cevandi lingaa!

I Cakkani daya I

Uunikatoo manameeka mai yundaamu kancivaradaa!

I Cakkani daya I

evvaDoo yii PaDakinTiloo navveedi Cevandi lingaa! muvva goopaluDu gaaka marevvaru kancivaradaa!! Cakkani daya I

5. "The Courtesan with three suitors"

Heroine in this lyric is a courtesan (saamaanya). It is our discovery that this lyric was composed by Kshetrayya to meet a challenge thrown at him at cidambaram. In the 'Citsabha' pavilion of the Nataraja temple of cidambaram, he was asked to portray how a courtesan greets both Siva (Nataraja) and Vishnu (Varadaraja or Govindaraja), as suitors waiting on her, in a conversational dialogue of common civilities, bringing out the most sublime spiritual message. Cevvandi Linga in this song is discovered by the writer of this book to be none other than Lord Nataraja, the former name being his title for his prowess in the 'Uurdhwa taan Dava' in which the tip of the toe of his right foot touches his forehead, thereby bringing the anklet on the footnear his right ear (cevi + ande meaning the anklet touching the ear). Kshetrayya succeeded in meeting the challenge, by making the courtesan address two suitors simultaneously, with all civil manners, but subtly suggesting that either of them is equal to or neither of them is better than a third suitor (Muvvagopala) to whom she is already accredited. It is also our surmise, that this was the occasion since when, Kshetrayya was entitled to be addressed, out of high reverence, as Kshetrajna, and that the title must have been bestowed by such a spiritual savant like Sadguru Sri Bodhendra Sankaracharya of Kamakoti pitham of Kanci (a contemporary of Kshetrayya).

Isn't your grace abounding? this is your home, Cevandi Linga your coming here is so great, O Varada of Kanci!

Isn't your ..

I have come to see you, chum, O Cevandi Linga!
I know why you haven't visited my home O Kanci Varada!

Isn't your ..

Since you are here, I have come here Cevandi Linga! How come, whose home is this after all O Kanci Varada!

Isn't your ..

Let it be so, I shall argue later, O Cevandi Linga!

Certainly we shall stay together O Kanci Varada!

Isn't your ...

Who is it that laughs in this bed-chamber, Cevandi Linga?

But for Muvvagopala, who else can it be, Kanci Varada?

Isn't your ..

6. ఆనంద్భారవి

_	
్ర్మీపతి సుతు బారికి నే నోపలేక నిను వేడితే	
కోపాలా? మువ్వగోపాలా!	1 (8,501
ఏ పాద్దు దానింటిలోనే కాపె యుండి నీ సరస స	
ల్లాపాలా? మువ్వగోపాలా!	1 8,501
పెప్పాత మాటల నేర్పు జూపు దాని రతిపె నింత	
త్పేలా? మువ్యగోపాలా!	1 (8,501
నా పొందెల్లా దానికబ్బి యే పొందులేక యుసురమాటే	
నాపాలా? మువ్వగోపాలా!	1 (8,50)
6. Aanandabairavi	III THE I
Sriipati sutu baariki nee noopaleeka ninu Veeditee	
Koopaalaa? muvvagoopaalaa!	Sriipati
Yeepoddu daaninTiloonee Kaapai yunDi niisarasa sa	
llaapaalaa? muvvagoopaalaa!	Sriipati
Pai puuta maaTala neerpu Juupu daani ratipai ninta	
tiîpėelaa? muvagoopaalaa!	Sriipati
naapondellaa daanikabbi yeepondu leeka yusuranuTee naapaalaa? muvvagoopaalaa!	Sriipati

6. "THE LOVE TRIANGLE"

(Soul - supersoul and the other woman)

Parakiiya - Anyaa Sambhoga Duhkhita: All those scholars who categorised the heroine in this lyric as 'Parakiiya' must be having their own strong reasons -like, the stipulation in the doctrine of 'Bhakti', that the devotees' relation to his deity is compared to that of a wedded woman making love to a paramour out of wedlock surrendering herself to him in all ear nestness, giving up everything else in life. The spot light in this lyric is more on the deity's showing more favours on another woman, while the heroine's anguish for him is heightened by her jealousy for the other woman.

All the Biographers of Kshetrayya are unanimous in their consideration for this 'Padam' to be the earliest composition of Kshetrayya,

which came out of him after a real panance and pining for the Lord in the sanctum of Muvvagopala. As such the heroine in the theme of this lyric is identical with Kshetrayya himself, while the other woman who was enjoying the favours of the Lord, and became the target of jealousy of (Kshetrayya) the heroine is Mohanangi, a devadasi who was a school-mate love of Kshetrayya prior to her dedicating her life for the service of the Lord. Only a rebuff from Mohanangi in reply to advances of love made by Kshetrayya caused him to be thrown into a penance at the end of which in a trance, this lyric came out, to be followed by thousands later.

To our mind, it occurs that one cannot rule out the heroine in this lyric being a 'swiiya' - a wedded woman making love to her own husband, who is engaged in amorous approaches to another woman. It is likely to have happened like this. After getting a rebuff from Mohanangi, that unless he composed lyrics about the Lord, she would not even look at him, Kshetrayya or Varadayya as he was supposed to be called at that stage went home in distress. His wife Rukmini, who only could see Muvvagopala in him, inspired him to go to the temple and invoke the Lord, whereby he would be relieved of his anguish. After some days of penance, he had a trance in which, the triangular situation of love and jealousy in which Rukmini, himself and devadasi were alternatively envisioned by him as that consisting of himself, to be identical, and himself and Muvvagopala to be identical, whereas devadas i remained as the other woman in both the cases. That is how, in our view this first lyric of Kshetrayya came out as a result of his spiritual trance and lyrical argument.

When I am unable to bear the onslaught of cupid, are you angry Muvvagopala that I aspire for your love?

When I am...

Staying in that woman's house, like a servant, day and night, does it behove you, Muvvagopala, to go on with cheap chatter?

When I am ..

For intimacy with that wench of such gilt-edged gibberish, is it proper, Muvvagopala, to suffer from such anguish?

When I am ..

With me; who never stared at any one else excepting you, is it proper, Muvvagopala, to have pretentious courting?

When I am ..

My possession, having lost to her, having no source of pleasure, is it my lot, Muvvagopala, to sigh with such langour? When I am ..

7. హుసేని

ఆరిగితే భాగ్యమాయే మగేమీ వా డలిగితే బాగ్యమాయే తల్రు బోణిరో! వాని చండించగలనా? వా 1 E883 1 అరసాంపు మ ఒ లాడె వానికి నే త ... జీరో! మంచి దాన నయ్యేనా? సుసకు రాడాయే సఖియరో । నా మోము తిరిగి చూ డేమో - దేవుడున్నాడు హ -I 医883 I బాళి లేదిక నేల నాతో పాందు చాలు గాబోలు సంతోషమాయే నీలాగు నే కాని కితవు కాదేమె నీలవేణిరో! నాటి నెవరించుక లేక వా I ಜನಿಸಿತೆ I బాల్కపాయము నాడె (బమయించి నన్సు వా డేలిన సుద్ధులెన్సెన్స్తో గలవు చాల నాతొ బాసలు చేసినాడె ఓ బాలరో! మువ్వ గోపాలు డిపుడు : • । ಜನಿನಿತೆ।

7. Huseeni

aligitee bhagyamaaye mare mi vaa Daligitee bhagyamaaye taliru booNiroo! Vaani dan inca galanaavaa? I Daligitee I

arasompu maaTa laaDe Vaaniki nee taruNiroo! manci daana nayyeenaa? sarasaku raaDaaye sakhiyaroo! n . moomu tirigi CuuDa Deemoo devuDunnaaDu Vaa-

I Daligitee I

baaLi leedika neela naatoo pondu Caalu gaaboolu santoosha maaye niilaagu nee vaani kitavu kaadeeme niilaveeniroo! naaTi nenarincuka leeka vaa-

I Daligitee I

baalapraayamu naaDe bramayinci nannu vaa Deelina suddu lennennoo galavu Caala naato baasalu ceesinaaDe oo

7. "Angry Wayward Lover and accommodative beloved"

Parakiiya - Madhya - VirahotkanThita: Here the heroine is one having a secret love affair. Her lover is away with anger. She is trying to explain but being timid and at the same time struggling with love she is unable to be stern against him.

If he is angry, it's my luck, what else, if he is angry, it's my luck!

O friend, with a twig-like mien, can I punish him at all!!

If he is ...

To him who speaks apparently nice-words
Can I be considered a nice woman?
He doesn't come to me, my dear friend, and
may not see my face again,
is there no God above?
No more pangs of separation, perhaps
my company is too much for him,
well and good;

If he is ..

if I am not to his liking like you,

O dark-haired one, lacking in affection of olden days,

If he is ..

There are so many instances in which even in my teens he enticed and enjoyed me; how many a promise he made to me,

O my dear, the same Muvvagopala, now

If he is ..



7. swastika reecitam 8. manDala swastikam 9. nikuTTakam 10. ardhanikuTTakam 11. KaTicchinnam 12. ardhareecitam

8. పున్నాగ వరాళి

నిమ్న జూడ గర్గెనే యిన్నాళ్ళకు నిమ్న జూచి నాలుగెదు వెలలాయె మువ్వగోపాలా!

12001

నిన్న రేయి కలలోన కన్నుల గట్టినట్లుండ వెన్నుడ దిగ్గన లేచి వెదకి కానక కన్నీరుచే పైట దడిసి కరగి చింతనొందితి నన్ను దలచితో లేదొ నా నోము ఫలమా

12321

విడెమని యన్నమని వేడుకని నిద్దరయని యెడబాసినది మొదలేమియు లేదుగా అడవిలో ప్రాద్దు గూక అంధకారమైన వానలొ తడసి దోవగానని దానివలె యున్న తనకు

12201

కన్నవారాడుకొనేది కన్నెలు నవ్వుకొనేది విన్నానొ వినలేదా? వినరా యీ పింత నిన్ను గూడినదే మొదలు నీ తోడిదే లోకమై యున్నా నింతే వేరే మనసై యుంటినా మువ్వగోపాలా!

12301

8. PunnaagavaraaLi

ninnu juuda galigenee yinnaallaku ninnu juudi naalugaidu nelalaaye muvvagoopaalaa!

I ninnu I

ninna reeyi kalaloona kannula gattinaTlunDa VennuDa digguna leeci vedaki kaanaka kanniirucee paiTa daDisi karagi cintanonditi nannu dalacitoo leedo naa noomu phalamaa

I ninnu I

ViDemani yannamani VeeDukani niddurayani yeDabaasinadi moda leemiyu leedugaa aDaviloo proddu guuka andhakaara maina vaanalo taDasi doovagaanani daanivale yunna tanaku

I ninnu I

KannavaaraaDukoneedi kannelu navvukoneedi vinnaavo vinaleedo? vinaraa yii vinta ninnuguuDinadee modalu nii tooDidee lookamai yunnaa nintee veeree manasai yuntinaa muvvagoopaalaa! I ninnu I

8. "When he comes home after a long absence"

The heroine in this lyric is a wedded wife (swiiya) who is ardently in love with her husband who in her estimate is Muvvagopala incarnate and she is quite confident of his affection for her although she is of a modest temperament, (Madhya). Kshetrayya returned home after a few weeks or a few months'absence, which period he spent in the premises of Muvvagopala's temple, engaged in penance culminating in a trance and outcome of the first lyric 'Sripati Sutu' (No. 7 in this series). In the present lyric, it is felt that Kshetrayya depicted verbatim, the welcoming sentiments expressed by his wife Rukmini on seing him back home after an absence of three or four months. Like the heroine in this lyric we can get a picture of Kshetrayya's wife to be a domesticated young-bride with timidness and shyness at the start and gradual assertion and self-confidence, but, she would always like to be good to her husband in spite of his being wayward at any time. (i.e. Uttama).

It has become possible to see you, after such a long time! Four or five moons passed away since I saw you last,

O Muvvagopala!

It has become ..

Yester-night in my dream

when you appeared, as it were real, before me, rising from my bed, O Vishnu, having searched and failed

to find you,
With upper cloth soaked in tears,
I pined away in grief;
may you have thought of me or not,
O fruit of my austerities!

It has become ..

Not a single pleasure, ever since you left me,
no dinner, no betel and nut, no entertainment, no sleep;
as if, when the sun has set amidst wilderness,
darkness and rain,
I grope like one, who is completely drenched and lost
her way in woods!!

It has become ...

The loud-thinking of my parents and the laughing
light talk of young maids
may have reached you or not,
you'll be surprised to hear
that ever since you've had me,
you alone are the centre of my world,
and my mind remains undiverted; O my Muvvagopala!!
It has become ...

9. కల్బాణి

నా మనసువంటిది నీ మనసైతే నా నోము ఫలమీడేరు రా అదిగాక వేమారు చెరుకున ఫండు ఫండినట్లు వేడుక లినుమడించేర ఓరి పరద ॥ నా మనసు ।

ఊరకుండగలేక గోరనేమి బ్రాసేన నీ రూపుగా దోచురా యేరా కనుగూరి మేల్కాంచినంతనే నీవు నాచేరువ నున్నట్లుండురా ఈ రీతి నా మోహమన్నది నీకే తెలుసు ఎవరితో విన్నవింతురా ఓరి వరద . ॥ నా మనసు ॥

మేడ యెక్కు మ తిరిగి నీడమాచిన నీవు కూడ వచ్చినట్లుండురా కుతి గూడియునిచికొని పాడినంతనే నీవు నాతోడ పాడినట్లుండురా ఆడిన మాటకు ధ్వని నీవు ప్రతిమాటలాడినట్లుండురా యాడులేని నా వలపు ఇది నీకు దెలుసు నెవరితో విన్నవింతురా ఓరి వరద । నా మనసు ।

వినరా యాహ్లాద మెపుడు నీ కౌగిట పెనగొన్నట్లుండు నేమందురా నా మనసు పెరుందేవి వరదాయని దలచిన నెనసికూడినట్లుండురా ననుబోటి సతులెల్ల నీవు నా సఖుడంఓు విన సంతోషమై యుందురా ఎనసిన తమీ రహస్య మీది నీకె దెలుసును ఎవరితో విన్నవింతురా ఓరి వరద I నా మనసు I 9. KalyaaNi

naa manasuvanTidi nii manasaitee naa noomu phalamiiDeeru raa adigaaka

Veemaaru Cerukuna panDu panDinaTlu veeDuka

linumaDinceera oori varada

I naa manasu I

uurakunDagaleeka gooraneemi vraasina niiruupu gaa doocuraa

yeeraa kanuguuri meelkaancinantanee niivu naa ceeruva nunnaTlunDuraa

ii riiti naa mooha mannadi niikee telusu yevaritoo vinnavinturaa oori varada

I naa manasu I

meeDa yekkucu tirigi niiDa cuucina niivu kuuDa vaccinaTlunDuraa Sruti guuDiyunicikoni paaDinantanee niivu naatooDa paaDinaTlunDuraa

aaDina maaTaku dhvani niivu pratimaaTa laadi naTlunDuraa

iiDu leeni naavalapu idi niiku delusu nevaritoo -Vinnavinturaa oori varada

I naa manasu I

Vinaraa yaahlaadamepuDu niikaugiTa penagonnaTlunDu - neemanduraa

naa manasu perundeevi varadaayani dalacina nenasi kuuDinaTlunduraa

nanubooTi satulella niivu naa sakhuDanTe vina santooshamai yundura

enasina tamirahasya midi niike delusunu yevaritoo vinnavinturaa oori varada

I naa manasu I

9. "WHEN HE IS FAR AWAY"

Some scholars accredit this lyric to Annamacarya. The names of 'Varada' and 'Perundevi' in this lyric definitely rule out the possibility of the composer being anybody other than Kshetrayya.

Heroine in this lyric is considered by some scholars to be a courtesan. Her love for her hero is very ardent and she is proud of the same. She is suffering from anguish of separation, during the absence of

beloved who is far away, and the text of the lyric could be her message to her lover. She is proud of her love for her Lord and also for whatever amount of affection and favours she might have had from him. She is narrating in this (lyric/or a letter to her beloved) an outpouring of her own lonely thoughts and hopes caused by the separation. The reference to the name of Perundevi in this lyric makes us rethink, and categorise the heroine to belong to the class of a devoted wedded wife (divya and swiiya). Here, we get the mental picture of such a beloved rather than that of Mohanangi the devadasi friend of Kshetrayya. It appears that Kshetrayya must have composed this lyric when he was in Kanci.

If your feelings are like those of mine my austerities will bear fruit; not only that! As if fruits are laid in thousands upon the sugarcane, pleasures will be redoubled, O my Varada!!

If your.

Not to remain idle, whatever I sketch with my nail reveals itself to be your image, O my dear; after a wink, When I am awakened, it looks as though you were with me; my enamoured state is like this, you alone know it; Whom can I narrate all this, O my Varada!!

If your ..

Turning back while climbing the stairs, if the shadow is seen, it looks as though you were following; With the drone of the Tamboora, when I start singing, You seem to be singing along with me; incomparable love of mine is very well known to you; Whom can I narrate all this, O my Varada!!

If your ..

Listen my dear, the delight of getting interlocked in your embrace keeps haunting my memory, what shall I say! In my mind if I think of you as Varada beloved of Perundevi I feel like having had the communion; It is a matter of great joy to hear the women of my clan referring to you as my consort; the secret of union of a pining pair is very well known to you, Whom can I narrate all this O my Varada!

If your ..

10. కాంభోజి

వదరక పో పోవే వాడేల వచ్చీని వద్దు రావద్దనవే! అది యొక్క యుగము వేరే జన్మమిపుడు అతడెవ్వరో నే నెవ్వరో ఓ చెలియ! వదరక పోపోవే నిచ్చ నిచ్చలు నేడే వచ్చీని రేసైన వచ్చీననుచు మదిలో నిచ్చగా ఐలు వేడి నిట్టూర్పుల చేత ఇంతిరో పెదవులెండి హెచ్చైన వెన్నెల చిచ్చుల రాత్రులు ఎన్నెన్నా గడపితినిక నేటి మాటలే?

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వలపుకాడిదే కదా వచ్చీననుచు తెరువులు జూచి వేసారితి నెలలెంచి యలసీతి నిలుపరాని (పేమ నెమ్మది నడచుకొంటి కలకంఠ శుకనాదములు వినుచు మధుమాస ములు గడిపితి పట్టి ముచ్చట లీకనేల

| acce ショショコ |

భామరో! శకునము అడిగితి మువ్వగోపాలుడు వచ్చుననుచు కామించి నాథుల గలయు చేలుల జూచి కరిగి చింతనొందితి రామ! రామ! ఈ మేనితో నిక వాని మోము జూడవలెనా మొదటి పొందే చాలు

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10. Kaambhooji

Vadaraka poopoove vaaDeela vacciini yaddu raavaddanavee! adiyokka yugamu veeree Janma mipuDu ataDevvaroo nee nevvaroo ooceliya! Vadaraka poopoovee.

nicca niccalu neeDee vacciini reepaina vaccii nanucu madiloo niccagaa balu veeDi niTTuurpula ceeta intiroo pedavulenDi, heccaina vennela ciccula raatrulu yennenno gaDapitinika neeTi maaTalee? I Vadaraka poopoove I ValapukaaDidee kadaa vacciinanucu teruvulu juuci veesaariti nelalenci yalasiti niluparaani preema nemmadi naDacukonTi KalakanTha Sukanaadamulu vinucu madhumaasa mulu gaDipiti vaTTi muccaTa likaneela I Vadaraka poopoove I

bhaamaroo! Sakunamu laDigiti muvvagoopaaluDu vaccunanucu kaaminci naathula galayu celula juuci karigi cintanonditi raama! raama! iimeenitoo nika vaani moomu juuDa valenaa modaTi pondee caalu

I Vadaraka poopoove I

10. "Angry expectant beloved on the lover who is far away"

Naayika: swiiya; ProuDha; Virahootka; Naayaka: SaTha - Here, the hero is crafty; hollow-hearted and ever-treacherous to his love! The - heroine is the most ideal wife, who is quite sensitive to pleasures and pains of love-game. This situation where she tries to explain away to her confidante her husband's absence, with undying optimism, in spite of her lovers' wayward nature.

The story goes to say, that this lyric was composed by Kshetrayya in the court of King Vijayaraghava at Tanjore reciting all but the last stanza and throwing a challenge to the poets and scholars in the court to complete it, by the time he returned from a pilgrimage to Rameswaram. Since, none of them felt competent to complete, it was left only to Kshetrayya, to be completed, after he returned from his pilgrimage.

Enough with your prattle, why would he come at all, he is not wanted here, ask him not to come!

That was a golden age, and this is another birth,
I don't know what he is to me, and what I am to him my friend!

Enough with ...

Every moment expecting him to be coming today or tomorrow, due to incessant heaving of many a hot sigh, my dear, having the lips parched up, how many moonlit fiery nights have I got to pass off, what else is there to talk!!

Enough with ..

Hoping that my beloved would be coming any moment, having set looks on the thoroughfare, got tired, counted passing months and got bored, and suppressed my uncontrollable love;

how many springs resounding with the calls of the cuckoos and parrots have I passed off, Why empty talk?

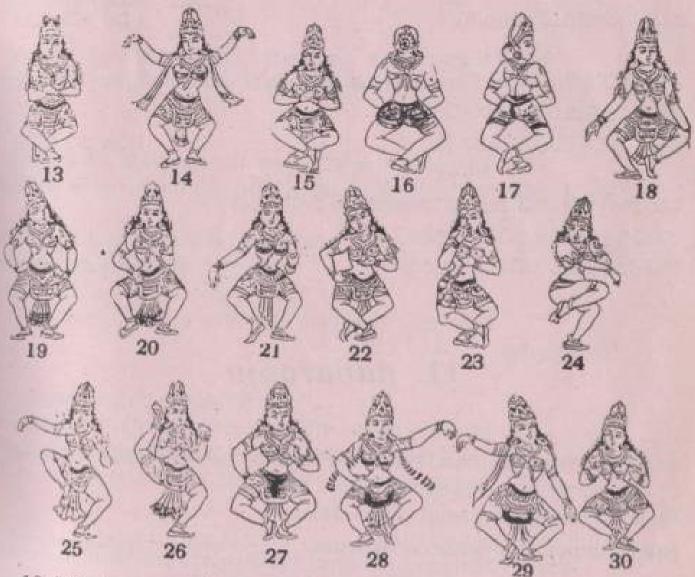
Enough with ...

O my dear friend, I asked for omens fore-boding Muvvagopala's arrival,

having seen my friends who have desired and met their beloveds,

I pined away in grief;

O my god, with this body, still have I to see his face? our first meet itself was more than enough! Enough with ...



13. Vakshas swastikam 14. unmattakam 15. swastikam 16. prishTha swastikam 17. dik swastikam 18. aalaatakam

19. KaTiisamam 20. aakshipta recitam 21. Vikshiptaa Kshiptakam 22. ardha swastikam 23. ancitam 24. bhujanga traasitam

25. Uurdhwa jaanuvu 26. nikuncitam

28. ardhamattalli

30. paadaapaviddhakam

26. nikuncitam 27. mattalli 29. reecakanikuTTitam

11. నవరోజు

ఉసురని తెల యూచునే శయ్మపై నుండి యులికి దిగ్గన లేచునే! కసరి దిక్కులు చూచునే కన్నీరునించి కన్నులె(రగజేసునే ఓలంనరో!

। ఏల వచ్చితివే ।

తలవాకిటనె చేరునే సీదుకెమ్మోవితలచుక నోరూరునే! వెలది విధిని దూరునే తనలోదాను వెట్టికోరిక గోరునే ఓ లలనరో!

। ఏల వచ్చితివే ।

నినువాల లాలించునే మువ్వగోపాలుడెనసిన వగలెంచునే చనువిచ్చి కరుణించునే యిందరిలో నీ సాటిలేదని యెంచునే ఓ లలనరో!

। ఏల వచ్పితివే ।

11. navarooju

eela vaccitivee? eTuvanTi saamineDabaasi yeelagu KaaLLaDenee?
baalaroo muvvagoopaaluDu ninudalaci
palavarimpucu nunDune oo lalanaroo! ——eelavaccitivee ——
Usurani tala yuucunee Sayya painumDi yulikidigguna leecunee! Kasaridikkulu cuucunee kanniiru ninci
Kannu lerraga jeesunee oolalanaroo! —— eelavaccitivee ——
talavaakiTane ceerunee niidu kemmovi talacuka nooruurunee! veladi vidhini duurunee tanaloo daanu
verri koorika goorunee oo lalanaroo! —— eelavaccitivee ——

ninucaala laalincunee muvagoopaalu Denasina vagalencunee Canuvicci karunincunee yindariloo nii saaTileedani yencunee oo lalanaroo! ——— eelavaccitivee ———

11. "Hasty beloved and indulgent lover"

Here the heroine is of courtesan type. She has had a tiff with her lover and temporarily goes away from him. Her maiden friend (sakhi) chides the heroine for her (latter's) indiscretion and describes to her how the heroine is held in high esteem and affection by her Lord.

Why have you come away forsaking such a genial Lord how did your feet move at all O damsel!

Why have

Young lady, Muvvagopala would be pining for you talking aloud about you even in his dreams!

Why have

Sighing deeply he would jump from his bed nodding his head in despair;
He would weep unceasingly and Look around for you with reddened eyes, O damsel!

Why have

He would reach the threshold moaning with rememberance of your beautiful face!
He would curse the fate which separated you from him; In his innermost heart, he would wish for the impossible to happen.

Why have

He would welcome every thought and reference made to you and recollects the pleasures of moments spent with you; It was you who gave him so much freedom to express his love, He would deem you beyond comparison with others, O damsel!

Why have

12. శంకరాభరణం

ఎవ్వడే ఎవ్వడే ఓ భామ వీడెవ్వడే? ఎవ్వడే నేను పవ్వళించిన వేళ పువ్వు బాణమేసి రవ్వ చేసిపోయె?

। ವಿಶ್ವಡೆ।

పట్టపగలు వాడు వచ్చి ఇలు దిట్టడయి నా యిల్లు జొచ్చి వా డెట్ట నమ్మ చెట్టఇట్టి కౌగలించి గట్టిగా నా మోవీ గంటు చేసిపోయె

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గరిత వానికి నేను సతమా? నన్ను గద్దించి పలుకు టుచితమా? నా పురుషుడూరలేని (పాద్దమాపటి వేళ సుద్దులదేలించి ముద్దుబెట్టుకపోయె

। ఎవ్వడే ।

వెన్నతిన్న పిన్న తనమా? అల్ల (వేతల గూడిన గుణమా నన్ను కొన్న మగని వలె కొంగు బట్టి తీసి చన్ను లొడిసిపట్టి చలమేటికనిపోయె

। ఎప్పడే ।

పేదసాదల కిది యూరా? ఇందు పిన్న పెద్ద లెవరూ లేరా? ఈ వీథి వారలెల్ల వింత చూడనెకాక దాదు ఫిర్యాదేది ధరణిలో లేదాయె

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నీల మేఘ శ్యామ లాంగుడు మంచి మేలుపీతాందరధరుడు వాడు రీలతో పదియారు వేల గోప స్ట్రీల నేరిన మువ్వగోపాలు డని పోయె

1 ఎప్పడే 1

12. sankaraabharaNam

evvaDee evvaDee oo bhaama VeeDevvaDee? evvaDee neenu pavvaLincina VeeLa puvvu baaNa meesi ravva ceesi pooye?

I evvaDee I

paTTapagalu VaaDu Vacci balu diTTaDayi naayillu jocci vaa Datte nannu ceTTA baTTi kaugalinci gaTTigaa naamoovi ganTuceesipooye I evvaDee I

garita vaaniki neenu satamaa? nannu gaddincipaluku Tucitamaa? naa purushu Duuraleeni proddu maapaTiveeLa suddula deelinci muddubeTTuka pooye

I evvaDee I

Venna tinna pinna tanamaa? allavreetala guuDinaguNamaa nonnu Konna magani vale Kongu baTTi tiisi cannu loDisipaTTi «calameeTi kanipooye I evvaDee I

Peeda saadala Kidi yuuraa? indupinna pedda levaruuleeraa?
ii viithi vaaralella vinta cuuDane Kaaka
daadu phiryaa deedi dharaNiloo leedaaye I evvaDee I

niilameegha syaamalaanguDu mancimeelu piitaambara dharudu vaaDu
liilatoo padiyaaru veela goopa striila
neelina muvva gopaalu Dani poye

12. "The Supreme Adventurer and an Artless Bride"

A newly wedded young-bride is the heroine here. She wants to hide the pleasures she had, when Muvvagopala visited her when she was alone at home, But narrates the incident with assumed anger, as it were to hide her own aquiescence.

Who is he; Who is he; O Fair one, Who is he?
When I was lying down on my bed, who is he
that, having hurled a floral arrow, upset me and went away!
Who is he?..

Having come in broad day-light, and entered our house with abundant courage, lifted me by shoulders, embraced me and pressed his lips on mine and went away!!

Who is he? ..

O fair lady, does he expect me to be bound to him always is it proper for him to shout at me? When my man was out of town, and daylight was waning he whispered sweet nothings to me, and kissed and went away! Who is he?...

Is it not of the same style, like stealing butter as a child dilinquent, or harassing the cowherd damsels? Like a tribal lord who had paid the bride's money he snatched away my upper garment, held me by the bosom, asked me not to resist and finally went away !!

Who is he?..

Is this town habitable for the poor and non-violent? Are there no youngsters and elders here? the residents of this street only stare at me with surprise! Should there not be a discussion or a complaint Who is he?.. O my friend?

Shining with the lustre of a blue black cloud and wearing an orange silk lower garment, he said, that he was Muvvagopala who had held his sway on the sixteen thousand cowherd women, so saying he went away! Who is he?..

13. ఆనందభౌరవి

ఏమని తెలుపుదు నేలాగు తాలుదు నేమిచేతునే చెలియా! భామరోయూరికి ఇయలుదేరెడు వేళ ్రేమమీర నా సామి పిలిచి చెప్పిన మాట

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అన్న మిందక అతివెత నొందకు కన్సీరు నింపకు కలువరింపకు మని ఎన్నెన్నా విధముల హితవులు దెలుపుచు కన్నీరు నించుచు కాంతుడు చెప్పిన మాట

12321

నిడివి కన్నుల నీరు నించుచు దల యూచి తడయలేక వేగ తానే వచ్చెదనని అడుగడుగునకుసురను రనిమదిలోన కడు మోహమున ప్రాణేశుడు పలికిన మాట ఏ నోము నోచితినో? ఎంతనివేడితినో? తానేమి బ్రాసెనో? తలమీద విధియని ఫూనికలోడమామువ్వగోపాలుడు సూన శరుని కేళి సుఖియింత మనుమాట

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ವಿಮನಿ 1

13. aananda bhairavi

annamindaka ativeta nondaku Kanniiru nimpaku kaluvarimpaku mani ennennoo vidhamula hitavulu delupucu kanniiru nincucu KaantuDu ceppina maaTa

l eemanil

niDivi kannula niiru nincucu dalayuuci taDaya leeka Veega taane vaccedanani aDugaDuguna kusurasurani madiloona KaDumoohamuna praaNeeSuDu palikina maaTa

I eemani I

ee noomunoocitinoo? YentaniveeDitinoo? taa neemi vraaseno? talamiidavidhiyani puunikatooDa maa muvvagoopaaluDu suuna Saruni keeLi sukhiyinta manumaaTa

l eemani l

13. "Leave-taking lover on a short sojourn"

Grief of a wedded wife, on her husband having gone on a short sojoum to a neighbouring town.

How am I to tell you, how shall I bear, What shall I do my friend,

How am I ...

O fair one, when he was about to leave for the neighbouring town, after pulling me near him, with a surge of love, Whatever words my lord whispered to me!!

How am I ...

Not to neglect food, not to pine away in anguish not to shed tears, not to dream and talk about, in ever so many ways, making exhortations whatever words my lord told me with eyes full of tears!!

How am I ...

As tears rolled down his broad eyes, he nodded his head and said that himself would return if he could not stay away long; heaving sighs at every step, and with an upsurge in longing whatever words the lord of my life whispered to me!!

How am I ...

Making a reference to austerities and all the prayers offered, and talking thought-fully about whatever was written by fate, whatever Muvvagopala told me with determination and resolve, that we shall be happy ever after, together in game of love!! How am I ...

14. కాంభోజి

ఏమి సేయుదు? మోహమెటువలె తీరును? భామినీ మణిని ఎవ్వరు తోడి తెచ్చేరు? వెలయ నీదు ముఖార విందము లిఖియించి యలరు వాసనలు బ్రాయగ నేరనెతి కళలొల్కునీ మోవి గదస్కి వాసీతిగాని నెలత తేనియ లుంచ నేనేరనెత్ కలికి!సాగొనన నీ కనులు (వాసీతి గాని బెళుకు చూపులు బ్రాయు వీత మెరుగనెతి గళము రేఖలు దెలియ గాను బ్రాపీతిగాని చెలగు కోకిలవంటి పలుకు (వాయగనెతి

1221

1221

తరుణిరో! నాగబంధము రీతి గలయుటలు గరిమ బ్రాసీతిగాని పరవశము చేత పరగ మా మువ్వగోపాల రారాయని తిరుగ రతులకు బిలుచు తెలివి బ్రాయగనెతి

1221

14. kaambhooji

eemi seeyudu?moohameTuvale tiirunu? bhaaminiimaNini yevvaru tooDi tecceeru?

l eemi l

Velaya niidu mukhaara vindamu likhiyinci yalaru vaasanalu vraayaga neeranaiti kaLalolku nii moovi gadasi vraasitigaani nelata teeniya lunca nee neeranaiti

I eemi I

Kaliki! sogasaina niikanula vraasiti gaani beLuku cuupulu vraayu vita meruga naiti gaLamu reekhalu deliya gaanu vraasitigaani celagu kokila vanti palukuvrayaga naiti

I eemi I

taruNiroo! naaga bandhamu riiti galayuTalu garima vraasitigaani paravaSamuceeta paraga maa muvvagoopaala raa raayani tiruga ratulaku bilucu telivi vraayaga naiti

I eemi I

14. "The love -smitten lover"

The heroine in this lyric is swiiya - ProuDha - Prooshitapatika: Hero is Anukuula, an ideal husband; and the heroine an ideal wife. This is a hero's expression of anguish at the loneliness he experiences when he is away from his beloved, who is far away, but well-versed in art of loving.

What am I to do, how to fulfil this passion, who is there to fetch you here O gem of a woman!

What am I ...

Having drawn the figure of your lotus-like face I was unable to bring out the floral fragrances!

What am I ...

I have tried my best and drew your brilliant lip, but fair one, I was unable to imbue it with honey!!

What am I ...

I could figure your beautiful eyes,
O charmer, but could not put in gazelle-like looks!

What am I ...

I gave life to the beautiful neck bringing out the curve in detail, but could not add therein, the sweetness of the cuckoo's call!

What am I ...

I visualised the image of our tumultuous union in the posture like the tangled snakes, but due to a power beyond my control, it lacked the cleverness and tact, with which you used to beckon me to you, Calling me Muvvagopala for enjoying renewed pleasures!!

What am I ...

15. కాంభోజి

ఎటువంటి మోహమోగాని ఓయెలనాగ I ఇంతింతయనగరాదె మటుమాయ దైపమీ మనసు దెలియగలేక మనల నెడబాపెనయ్యో I ఓ మగువా!

1 ఎటువంటి I

కలికి నిన్నెడ బాసినది మొదలు నీరూపు కనుల గట్టినట్లుండునె చెలియ నేనొకటి తలచెదనన్న నీసేయు చెలిమి తలపై యుండునే సాలసి నే నేమైన బ్రాయ నీయాకార శోభనమే కనిపించునే పిలిచి పేరున నొకటి బిలువ బోయిన నీదు పేరు ముందుగ దోచునె ఓ మగువా!

1 ఎటువంటి 1

అతివా! నీ యధరామృతము దలచినంతనే యాహారమింపుగాదె నతి నీదు కౌగిటను ప్రతిదినము నెనసిన గతిదెలుప నిదుర రాదే మతిలోన నిన్నెగా నితరంబు నెరుగ రతిపతి యాన కల్లగాదే నతతమును నిను దలప కుండెదనన్న క్షణమైన మరఫురాదె ఓ మగువా

1 2000001

ఘనత మా మువ్వగో పాల! రా! రా! యని కలిసినది మరఫురాదె దినయొక్క యేడుగ గడుప నెవ్వరి తరము ననబోణి యేమిసేతు? మనసీజుని బాణవేదనల నేసైరింప మగువరో వశముగాదే మనము చేసిన పాప మెట్టిదో వొరులతో మాటాడనే సెపదే ఓ మగువ!

1 2605061

15. kaambhooji

eTuvanTi moohamoogaani oo yelanaaga intinta yanagaraade maTu maayadaivamii manasu deliyaga leeka manala neDabaape nayyoo! oo maguvaa! I eTuvanTi I

Kaliki ninneDabaasinadi modalu niiruupu Kanula gaTTi naTlunDune
Celiya neenokaTi talaceda nanna nii seeyu ceelimi talapai yunDunee solasi nee neemaina vraaya niiyaakaara Sobhanamee kanipincunee pilici peeruna nokaTi biluva booyina niidu peeru munduga doocene oo maguvaa!

l eTuvanTi

ativa! niiyadharaamritamu dalaci nantanee
yaahaaramimpu gaade
sati niidu kougiTanu pratidinamu nenasina gatidelupa
nidura raadee
matiloona nennagaa nitarambu neruga ratipati yaana
kallagaadee
satatamunu ninu dalapa kunDedananna
KshaNa maina marapuraadee oo maguvaa

I eTuvanTi I

ghanata maa muvvagopaala! raa! raa! yanikalisinadi marapuraadee

dinamokka yeeDuga gaDupa nevvari taramu nanabooNi yeemiseetu?

manasijuni baaNa veedanala neesairimpa maguvaroo vaSamu gaadee

manamu ceesinapaapa meTTido vorulatoo maaTaaDanee saipadee oomaguva!

| eTuvanTi|

15. "Pangs of Separation - of a Passionate Husband"

swiiya - Madhya - Prooshita Patika, Anukuula Naayaka - Pravaasa Vipralambha

This is a lyric wherein the hero's lamentation of loneliness when he was away from his beloved - is depicted. He is a very well-behaved and faithful husband (Anukuula). She is an ideal wife, who is both modest and self-confident. Wherever in these lyrics, such an ideal wife is portrayed, we are led to visualise the model for such a protrayal, in Rukmini, Kshetrayya's wedded wife.

Whatever sort of passion this might be, O my dear, immeasurable is its intensity!
Not knowing our minds, the fate has separated us, like a conjuror, alas, O my dear!!

Whatever sort...

Fair one, ever since I missed your company,
Your image hangs over my mind as if it were real;
What-so-ever, my dear, I want to brood about,
the memory of your pleasant company stands out;
anything that I (e) draw without a conscious effort,
reveals itself to be a brilliant portrait of yours;
whom-so-ever I am about to call and search for a name,
it's your name that comes forward and catches my
tongue my dear!!

Whatever sort...

Honey, when I think of the sweet nectar of your lips,
I am unable to like the mundane food before me!
When the thought of my spending every night in your embrace,

haunts me,my better half, I don't get any sleep; In my mind, but for you, no one else I know at all this is not at all a lie, I swear by God of Love! if I want to stop thinking about you incessantly, not a single moment of past goes out off my memory!

Whatever sort...

Addressing me as Muvvagopala the great,
your coming to pair with me, my dear, how can I ever forget?
how to spend a single day, when it slowly moves like an year,
O flower-like beauty, what am I to do?
It's beyond my control to bear the pain, caused by
Cupid's arrows,

I don't know what sin has been committed by my mind which gets easily fed up with the neighbours' talk!!

Whatever sort...

16. నాదనామ క్రియ

ఆయ్యయ్యా! వెగటాయెనే! పయ్యెదమీద చేరిపవ్వళించి యుండే సామికి

I ഉയുൽപ്പ് I

వెలది నామోము రెప్ప వేయక కనుగొన కలయ నిండు సంజ చీకటి గమ్మితె కలికినీ ముద్దు మోము గావరాక యుండునని తెలిపి (పాద్దండగానే దీపము దెమ్మనే సామికి

ననబోడి వినుమమ్మ! నాపై చాల (పేమచే తన దంతమున నాయధరము నొక్కి మొనసి మాటాడితే మోవి విడువవలెనని యనువున చేసెగ లాడుచున్నసామికి

I ಅಯ್ಯಮ್ಯ<mark>ಾ</mark> I

మదిరాక్షి! వినుమమ్మ! మా మువ్వగోపాలుడు విదురించిన కౌగిలి వదలీ వని పదరి శయ్యమీది దుప్పటి కొంగులు నాలుగు ముదముతో గట్టిగా ముడిగొను మనుసామికి

I ഉയുത്നു I

16. naada naama kriya

ayyayyoo! vegaTaayenee! payyeda miida ceeri pavvaLinci yunDee saamiki

I ayya yyoo I

veladi naa moomu reppaveeyaka kanugona kalaya ninDu sanja ciikaTi gammite kaliki nii muddu moomu gaana raaka yunDunani telipi prodounDagaanee deepamu demmanee saamiki

I ayya yyoo I

nanabooDi vinumaa! naa pai caala preemacee tanadantamuna naa adharamu nokki monasi maaTaaDitee moovi viDuvavalenani yanuvuna Cee saiga laaDu cunna saamiki

l ayya yyoo l

madiraakshi vinumamma! maa muvvagopaaluDu nidurincinaKaugili vadaliinani Padari Sayyamiidi duppaTi kongulu naalugu mudamutoo gaTTigaa muDigonumanu saamiki

l ayya yyoo l

16. Bitterness on the bed

swiiya - ProuDha - Virahootka - suratapriya

Here, the heroine is a model wife, free from self-restraints in expressing her tender love for her husband, she is quite sensitive to pleasures of love game and in this situation she is trying to explain away the absence of her lord at home and is agrieved at his indifference.

Bitterness prevails now, all over, alas, With my lord who used to rest on the garment of my bosom

Bitterness ...

When he comes to me and stares at my face; O friend, without beating the eyelids just even for once, if darkness encompassed waning twilight,

that it would not be helping to see my 'sweet face'
with one; who calls for a lamp while the Sun shines! Bit

Bitterness ...

Listen my dear, with his abundant love having pressed hard his front teeth on my lower lip that if he attempted to speak, he would have to release my lip,

with one, who goes on making signs with his palm!!

Bitterness ...

Listen O fair one, to, what Muvvagopala asked; lest embrace would slip 'way when sleep over-took, in haste the four comers of blanket be held tightly with pleasure'; with such a lord of mine,

Bitterness ...

17. ఆహిరి

పచ్చి యొడలి దానర! పచ్చి యొడలి దాన పాపడు నిలువడు వచ్చి గూడుటకు వేళ గాదు వచ్చె తాళ వోయి వదలను నీ పాందు మచ్చిక నొయ్యారి మా మువ్వగోపాల

122)1

మీస మీస లాడితి నొనటి సాంపుజూచి కొసరి పై కొనేవు కొల్లలుగా కసరితే నొకవింత గారాబు జేసేవు రసికుడ యీవేళ రా రాదు పోపార

1321

పట్టకురా రొమ్ము పాలంటు చేతుల యెట్టు లోర్తును పరులేమందురు పట్టబోతె మొర బెట్టును పసిబిడ్డ అట్టె మనసు బిగబట్టుకో రెణ్ణెల్లు

130)1

కారము దివ్నాను కరకరలాడిని యీరేయి శ్రీరంగేశుడ మారుకేళి గూడ మా మువ్వగోపాల ఆరడి జెట్టకు మోరి నాసామి

132)1

17. aahiri

pacci yoDali daanara!
pacci yoDali dana paapaDu niluvaDu
vacci guuDuTaku veeLa gaadu
vacce taaLa vooyi vadalanu niipondu
maccika noyyaari maa muvvagoopaala!

I pacci I

misa misa laaDiti nosaTi sompu juuci kosari paikoneevu kollalugaa kasaritee nokavinta gaaraabu jeeseevu rasikuDa iiveeLa raa raadu poopoora

I pacci I

paTTakuraa rommu paalanTu ceetula yeTTuloortunu paruleemanduru vaTTibote morabeTTunu pasibiDDa aTTe manasu bigabaTTukoo reNNellu

I pacci I

Kaaramu dinnaanu karakara laaDiini yiireeyi Sriirangeesuda maarukeeLi guuDa maa muvvagoopaala aaraDi beTTaku moori naa saami

I pacci I

17. His boundless Grace concedes no taboos"

swiiya - Madhya - Swaadhina patika

The heroine here, is an ideal wife, ever assured of the love and service of her husband, always confident and happy. But something else keeps her put a taboo on her husband's anxious advances - her own physical state of health. In this lyric the hero is addressed as 'Sri Rangesa' and also as 'Muvvagopala'. This must have been composed when Kshetrayya visited the temple of Ranganatha in Sri Rangam near Tiruchchirapalli. The incident of a wedded wife in such a posture being approached by her husband need not necessarily be accredited to the composer. It can happen to anyone else, within his close circuit of associates and friends.

38

"I'm tender and frail, in my confinement"
Inaccessible I am; my baby can't wait;
for coming and making love, this is no time;
come I shall, please wait, I won't give up yo'r love,
O alluring favourite, my Muvvagopala!!

I'm tender ...

Lured by the likable lilt of the eye-brows, You'll seize me with your demands and plunder; if frowned at, you'll queerly crave for indulgence; go away gracious one, you mustn't come today!!

I'm tender ...

Don't touch the breast and get yo'r hands drenche'd in milk, can I bear all this, what will neighbours say?

If you touch and get away, the baby will cry; please wait and restrain yo'rself just for two months!!

I'm tender ...

I'm in tension due to a pungent diet, tonight Sri Rangesa it's taboo for us, to partake in love-game O Muvvagopala, please do not harass me O Lord of-my life!!

I'm tender ...

18. పంతువరాళి

నన్నే పెండ్లాడు సుమీ! నాయాన మువ్వగోపాల! అన్నున మా వారు వరాలడుగ కుండజేసేగాని	। నవేృ ।
చెన్నులు రాక మునుపే సరసము లాడుచు నీవు యెన్నరాని మోహమున నాకిచ్చిన బాసలు దలచి	। వన్నే ।
ఎంతెంతో నను లాలించి యింటికి దోడుక పోయి వింత సేయక నామోవి విందారగించిన సాగసున	। నన్నే ।
తెలియనైతి చిన్న నాడె తేలించి మువ్వగో పాల! ఆలరు విల్తునికేళి నన్నలవాటు చేసినసామి!	1 నవేన్న 1

18. PantuvaraaLi

nannee penDlaaDu sumii! naayaana muvvagoopaala! annuna maavaaru varaa laDugaKunDa jeeseegaani

| nannee |

cannulu raaka munupee sarasamu laaDucu niivu yennaraani moohamuna naakiccina baasalu dalaci

| nannee |

yententoo nanu laalinci yinTiki dooDukapooyi Vinta seeyaka naamoovi vindaaragincina sogasuna

I nannee I

Teliya naiti cinnanaaDe teelinci muvvagopalaa! alaru viltuni keeLi nannalavaaTu ceesina saami

I nannee I

18. "Entreaties of a teen - aged beloved"

Parakiiya (Kanya): The heroine here, is a deevadaasi virgin; Parakiiya - not yet formally bestowed on some one but who had a secret affair with the hero at his home, consequently she enjoins on him to marry her only. She assures him that she would prevail upon her people not to ask for bride money. Here is an indication of the promises made to Varadayya (Kshetrayya) by Mohanangi when they were making love to each other prior to her formal 'marriage' to Lord Muvvagopala.

I conjure you, it's me alone, that you should marry, upon my word, O my dear Muvvagopala!!

I'll see to that my people will not, out of avarice, ask any bride money from you O my dear Lord!

I conjure ..

Even before my bosom growing proclaimed me a woman having wooed me with vigour, whatsoever with unique passion, you vowed to me, remember!

I conjure ..

Fondling me very much and taking me home with you, the way you feasted on my lips without any hindrance

I conjure ..

I little knew when in my teens, Muvvagopala, it was you who made me all unconsciously an adept in game of love!

I conjure ..

19. బిలహరి

ఎటువంటి స్ట్రీల ప్రాందెన హీతవేయుండునా కుటిల కుంతల నామదిలో కూరిమితో నుండగా 1 ఎటువంటి 1 మనసు మర్మము తెలియ వలసీ మగువల కొందర తెచ్చి కినిసి పక్క పడ(దోపి కేరినవే రు కనకాంగి నన్ను పంపునప్పుడు కన్సుల నీరు నించుక వినయోక్తులుగా విన్నవించిన వితము మరువనీయదు 1 20.00001 చెలి ముద్దు పాదము లాదిగ శీరము దనుక చక్కదనము నలినసంభవునకు వర్ణన సేయ తరమా అలివేణి దూరమై నెట్లైతే మనసు దూరమా వలపున నాతను వా రమణికి వారక యుండగాను 1 Demacel 1 చెలువ మువ్వగో పాలుడెన ్ర్రీ వేంకటరమణాయని కిలకీల నగవుల నా యెద గుబ్బల గుమ్ము చును కళలంటి పరవశము జేసి కంతుకేళి నన్నేలిన మెలతను తలపనిపుడు నా మేనెల్ల పులకరింపగా 1 ఎబువంట<u>ి</u> 1

19 bilahari

etuvanti striila pondaina hitavai yunDunaa kuTila kuntala naa madiloo kuurimitoo nunDagaa

l eTuvanTi l

manasu marmamu teliya valasi maguvala kondara tecci Kinisi pakka paDadroosi keeri navveeru kanakaangi nannu pampu nappuDu kannula niiru nincuka vinayooktulugaa vinnavincina vitamu maruva niiyadu

l eTuvanTil

celi muddu paadamu laadiga Siramudanuka cakkadanamu nalinasambhavunaku varNana seeya taramaa aliveeNi duuramai naTlaitee manasu duuramaa valapuna naatanu vaa ramaNiki vaaraka - yunDagaanu

| eTuvanTi|

celuva muvvagoopaalu Daina Srii VenkaTa ramaNaa yani Kilakilanagavula naa yeda gubbala gummucunu KaLalanti paravaSamu jeesi kantu keeli nanneelina melatanu talapanipuDu naa meenella pulakarimpagaa

I eTuvanTi I

19. The haunting beauty of the teen-aged beloved"

Heroine in this lyric is a 'swiiya', a wedded wife and 'Prooshitapatika' — i.e. one whose husband has gone away on a long journey. The hero is Anukuula i.e. a faithful husband and the present lyric is his rumination about the haunting memory of the happy moments he had with the beautiful young wife. Kshetrayya composed this lyric, when he was at Tirupati during his pilgrimages. The way the hero recollects how he was addressed by the heroine as 'Sri Venkateswara who is verily Muvvagoopaala' confirms the same fact. The sweet memory that haunted the composer or the hero in this lyric could be that of Kshetrayya's wedded wife Rukmini (swiiya).

. . .

Can any other woman's love be as agreeable as that of the curly haired one who could command my heart's beat?

To have a probe at my heart's depth, some women are ushered and pushed on to my bed amidst loud laughter!

The way the girl of golden hue mumbled modest appeals of love with tearful eyes when I was leaving can ever be forgotten?

Can any other ...

Starting from the lovely feet, her beauty covering the crown of hair

is beyond the power of description even to the creator!

May the dark-haired one be far away, it's no distance to my heart;

When my whole body is attuned with the memory of the dame's love!

Can any other ...

Calling me Sri VenkataramaNa who is verily Muvvagoopaala, giggling like a goose, that girl having blasted my bosom With her bulging pair of breasts; roused my passion, and overpowered me,

to think of the way she swayed in love gets me goose-pimples

all over!

Can any other ...

20. ఆహీరి

రామ రామ సాణసఖ నెడబాసి రాముడెటువలె-తాళెనో - ముందు తామర సాక్షిని తలంచితే నాగుండె తల్లడంబందె నే మందు నయ్యయ్యా!

కరికి చిలుకల పలుకు లీలాగున నతనికి కర్ణకూలంబులై యుండలేదో నెలరాయడతని పాలిటికి నీలాగున నిప్పుల కుప్పయ్తే యుండ లేదో?

తెలియకను రాతిరిపగలు నీ తీరునను దిగులు మదిలో తోచదాయ నేమో? చెలియ నెడబాస్ నప్పటి నుండి నా మనసు చిందర వందరై యున్నదయ్యయ్యా!

మరుడు పగవాడగుచు నీలాగు నాడల్ల మనుజేశు నలయించడాయ నేమో? కెరలి యా గండుకోయిల వాదమీలాగు ఖేదమై యతని బాధించ లేదో? విరివిగా నతనికాహార నిద్రాదులును విరసంబుగాక నింపాయ నేమో? విరిబోణి నెడబాసినది మొదలు నేనిట్లు వెడవిల్తు బారి పాలెతి నయ్యయ్యా!

వేమారు నావలెను తనసతికి నాతడును వేడగను నమ్మికల నియ్యలేదో? కామినీమణి వద్ద లేనప్పుడతనికి కనుగవల నీరిట్లు (గమ్మలేదో? తామనపు (పేమచేనతడు నా వలెగాక దైర్యంబు దెచ్చుకొని యుండె నేమో? కామించినను మువ్వగోపాల రమ్మనుచు కలసిన చెలి కనుల గొప్పనయ్యయ్యో?

Ⅰ రామ రామ ١

20 aahiri

raama raama praa a Sakhi neDabaasi ramu-

DeTuVale Taa Leno mundu

taamara saakshini talancite naagunDe tallaDambande neemandu nayyayyoo!

| | raama raama | |

kaliki cilukalapaluku liilaaguna nataniki karNa

Suulambulai yunDa leedoo

nelaraayaDatani paaliTiki niilaaguna nippula Kuppayai-

yunDa leedoo?

Teliyakanu raatiri pagalu niitiirunanu digulu madiloo dooca daaya neemoo? celiya neDabaasi nappatinunDi naamanasu cindara vandarai yunnadayyayyoo

| | raama raama | |

maruDu pagavaaDagucu niilaagu naaDalla manujeeSu nalayincaDaaya neemoo? Kerali yaa gandukooyila naadamiilaagu Kheedamai yatani baadhinca leedoo? Virivigaa natani kaahaara nidraadulunu VirasambugaaKa nimpaaya neemoo? viribooni neDabaasinadi modalu neeniTlu veDaviltu baari paalaiti nayyayyoo!

| | raama raama | |

Veedaganu Nammikala niyyaleeDoo?
KaaminiimaNi vadda leenappuDataniki
Kanugavala niiriTu gramma leedoo?
taamasapu preemacee nataDu naavalegaaka
dhairyambu deccukoni yunDe neemoo?
Kaaminci nanu muvvagoopaala rammanucu
Kalasina Celikanula gappe nayyayyoo?

| | raama raama | |

20. "Parallel Pangs of separation"

Here the heroine is Parakiiya and Prooshita. The hero is characterised by the rhetoricians as upapati – a paramour. In this lyric, the hero's anguish for his beloved at his native place is narrated by him, when he was away from home. The heroine is characterised as Parakiiya i.e., a deevadaasi who is not free to

have an affair, and if she has, it will be clandestine. Kshetrayya composed this when he visited Bhadrachalam where he remembered his love for Moohanangi, his deevadaasi-friend. This is the only place, where Rama's name is mentioned, suffering from separation from Sita, in comparison with the anguish of the hero Muvvagoopaala, who is identical with the composer himself.

Blessed be Raama, having been separated from his beloved wife how could he endure? thinking of the lotus eyed one, my heart gets worried with grief. What am I to say alas!

Blessed be

Were not the calls of parrots, in his time, as they are now, piercing his ears like lances?

Did not the moon, then, like now burn him like a scorching fire?

Not knowing day and night passing like this, did he not have to pine away in his heart?

Ever since I have been separated from my beloved, my mind is in an absolute disarray!!

Blessed be

Would cupid like a sworn enemy have not teased the prince like this?
Would the call of the Cuckoo not have caused him anguish and distress?
Would food and sleep, by far, have not been insipid to him, but welcome?
Ever since I have been separated from my fair one I am subjected to the onslaught of cupid!!

Blessed be.....

Would he too have on demand from her
not made promises many a time?
When his gem of a woman was away
were not his eyes filled with tears?
with a vicious type of love would he have
put up with courage and will?
My chum who beckoned me with passion, calling me Muvvagoopaala
has hood-winked me alas, what am I to do?

Blessed be.....

21. సావేరి

లేమరో మా మువ్వ గోపాలు డెందెన లెస్పయుండితే చాలునే! వేమారు దూరేది తగవా? భావిలో నీరు	
వెల్లన బొయ్యానటవే? యెంతటి దిటవె	। లేమరో
నా పుణ్యము చక్కనౌ నాటి దినములెల్ల నన్ను చేపట్ట లేదా ఈ పట్ల విడనాడె వెన్నెల చీకటి యొవరికైన లేదా? వానితొ వాదా	I లేమరో
పలుమారు నా వెతజూచి నొచ్చిన నోట పలుక బొయ్యేరు సుమ్మీ అలగి మీ చేత నే నాడించి నాట్టైతె	
నతని మనసు నొచ్చునే యేమీ వచ్చునే	। లేమరో
కన్నెరో ననుగూడి కౌగిట లీయమై యున్న మువ్వ గో పాలుడు వెన్నవంటి మనసు రాయి చేసుకొన్నాడు	
విడనాడి యిందు రాడు మోము జూడడు	1 లేమరో

21. saaveeri

21. Suuveen
leemaroo maa muvva goopaalu Dendaina lessa yunDitee caalunee! Veemaaru duureedi tagavaa? bhaavilo niiru
velluva boyyii naTavee? yentaTi diTave leemaroo
naapuNyamu cakkanau naaTidinamulella nannu ceepaTTaleedaa iipaTla viDanaaDe vennela CiikaTi
yevarikaina leedaa? vaanitoo vaadaa leemaroo
palumaaru naa vetaJuuci noccina nooTa paluka boyyeeru summii aligi miiceeta nee naaDinci naTTaite
natani manasu noccunee yeemi vaccunee
Kanneroo nanuguuDi KaugiTa liiyamai yunna muvvagoopaaluDu Venna vanTi manasu raayi ceesukonnaaDu
ViDanaaDi yindu raaDu moomu JuuDaDu leemaroo

21."May Him Thrive Where-so-ever He is" swiiya - prouDha - divya

Here the heroine is a model wife and semi-divine. But pines away in grief for his unfathful nature, but she would not like others talk against him.

-000-

O young-maid, let my Muvvagopala be safe and sound at some blessed place!! Does it behave one to have a thousand dips and make the well-water rise in a tide? Immeasurable is this fortitude!

On many a previous occasion when I was fortunate enough did he not favour me? He has deserted me at this juncture, Does not every-one have like this moonlight and darkness? Is it worthwhile joining issue with him?

Often times having watched me in anguish, taking pity on me, you may say things against him; angered as I am, if I make you talk about him, won't he feel hurt, and what do I gain?

O young-maid, Muvvagopala who got absorbed in my embrace, when he met me last, has got now his butter-like soft-heart turned stone-hard; having deserted me he would n't come here and see me at all!!

O young-maid ...

22. ముఖారి

ఎన్నిటికని నే మెత్తు? నెంతని వినుతింతు కన్నె నీవు జేయు నుపకారములు పదివేలు వీరహ సాగరములో దరిదాపు లేనపుడు నీ యురమను తెప్పపై నుంచి వెరపుదీర్చి నందుకా? మరుని వాడి తూపుల మనసు వేగునప్పుడు సరగున వచ్చి మది చల్లజేసి నందుకా? మగువా నిన్నెడబాసి పగలు రేయు జీకాకై పగల బొరలు నప్పుడు నా దిగులుదీరిచినందుకా? నెగడు కార్చిచ్చు వంటి వెన్నెలచేత వేగునప్పుడు జీగిమోవి పానక మిచ్చి సేదదీర్చినందుకా?

1 ఎన్నిటికని 1

1 ఎన్నిటికని 1

। ఎన్నిటికని ।

మొలక నవ్పు మోముతో మువ్వగోపాల! రమ్మని కలసి చెమటలూర కౌగలించినందుకా? అలగి నే మారకుండిన యంతలోనే తెలుసుకొని నలినాక్ష! కోపము వద్దు నమ్మితినన్నందుకా?

1 ఎన్నిటికని 1

22. mukhaari

enniTikani nee mettu? nentani vinutintu Kanne niivu Jeeyu nupakaaramulu padiveelu

| | ennaTikani | |

viraha saagaramuloo daridaapu leenapuDu nii Yuramanu teppapai nunci verapu deerci - nandukaa? maruni vaaDituupula manasu veegunappuDu saraguna vacci madi callaJeesi nandukaa?

| | enaTikani | |

maguvaa ninneDabaasi pagalu reeyu Jiikaakai vagala boralu nappuDu naa digulu diirici - nandukaa? negaDu kaarciccu vanTi vennela ceeta veegu nappuDu Jigimoovi paanaka micci seeda diirci nandukaa?

molakanavvu moomutoo muvvagoopaala! rammani kalasi cemaTa luura kaugalinci nandukaa? alagi nee nuurakunDina yantaloone telusukoni nalinaaksha! koopamuvaddu nammiti nannandukaa?

|| ennaTikani ||

22. "Her unique talents of love-making" swiiya - prouDha - abhisaarika

Here, the heroine is a model of chastity and wifely devotion; free from self-restraint in her tender relation to her husband! The lyric is depicted in the words of the hero, who, in this context, is the model husband, who suffered from her separation and feels grateful for all her favours conferred on him; when both of them meet at an appointed place (perhaps Kanci)!

-000-

On how many counts shall I admire you and what a lot have I to tell you!

On how ...

In the midst of the ocean of anguish of separation when no shore was in sight, for having relieved me of my fear lifting me on to the boat of your bosom; when the heart was being scorched by the sharp fire-emitting arrows of cupid for having come anon and made my heart calm and cool!!

On how ...

Having got separated from you my dear dame, and distressed in day and night when I was rolling in grief, for having relieved me of my langour; when the moon-light was burning me like a forest fire furnace for having offered me the honey of your lustrous lips and made me relax!

On how ...

With a springing smile on your face haven't you called me Muvvagopala and for having pulled me near yourself and perspired in warm embrace; when I assumed anger and kept aloof, instantly having come to know, for having asked me not to be cross and assured me of you confidence!!

On how ...

23. పంతువరాళి

వచ్చే మనసా? రాని మనసా? వనితా నీవె తెలుసుకోవె? అచ్చట కంచి వరదు దాడిన మాట లిదిగో

1 ងជ្យំ 1

మొదటనే పిలిచితే ముదితా ! నీవెవ్వరనెను కదసిన దాననంటె కన్నీరు నించెను ముదమున నీపంపిన ముద్దుటుంగర మొసగితే సదయుడందుకు నద్ది సకియకేల నుంచెను

1 ៦៨ៗ 1

తొలుతటి మమతలు చెలిమిలాలన వగలు వలపులు వక్కణ జాబు బ్రాసినదని పలుకరించి వాని పాదములచెంత నుంచగ అలివేణి! తా చదువక వసురుసురనెనే

133)1

ముద్దు మువ్వగో పాలుడు మనమిద్దరిని భ్రమయించి యద్దమ రేయి నిన్ను సద్దుసేయకనేలి దిద్దిన సైగనే తెలియజేసినంతలో ముద్దియదయ మరువకు మని ముమ్మాటి కనుమనెను

13र्जे ग

23. PantuvaraaLi

Vaccee manasoo? raanimanasoo? vanitaa niive - teluskoove ? accaTa Kancivaradu DaaDina maaTa lidigoo Vaccee...

modaTane Pilicitee muditaa! niivevvaranenu kadasina daana nanTe Kanniiru nincenu mudamuna niivampina muddu Tungara mosagitee sadayu Danduku naddi sakiyakeela nuncenu

Vaccee...

tolutaTi mamatalu celimilaalana vagalu valapulu vakkaNa jaabu vraasinadani palukarinci vaani padamulacenta nuncaga aliveeNi! taa caduvaka nasurusuranenee

Vaccee...

muddu muvvagoopaaluDu manamiddarini bhramayinci yaddama reeyi ninnu sadduseeyakaneeli diddina saiganee teliyajeesi nantaloo muddiya daya maruvakumani mummaati kanumanenu

Vaccee...

23. the enigmatic lover

Duuti samghatana or reconciliation brought out by the mediation through a messenger-maid with whom Muvvagopala had an affair in the past due to a mistaken identity with the heroine of the episode, who was perhaps a courtesan and as a consequence had a tiff with the lover. The messenger-friend who carried a letter from the heroine to Muvvagopala narrates after her return, about the reconciled attitude of the hero to the heroine. Whether he is having a mind to come or not why don't you find out for yourself, my friend!! whatever utterances Kanci Varada made there, let me narrate to you now here!!

Whether he..

At the outset, when I beckoned with him, he asked me 'woman who are you?'

When I told him that I've met him before, tears rolled down his cheeks;

then with pleasure, when I gave him the lovers' ring sent by you

he took it gracefully and placed it in the hand of a maid in waiting

Whether he..

When early affections, association, fondling and allurements

and love making were all brought to his memory through your epistle,

placed at his feet, after proper introduction,

O fair-haired one, he read and re-read and heaved a very deep loud sigh! Whether he..

When I reminded Muvvagopala about mistaking us both, one for the other,

and in the mid-night, the way he favoured you without

and later how he got you reconciled he asked me to beg you again and again, not to be unkind to him!!

Whether he..

24. కేదార గౌళ

లేమరో! యూరకే పవ్వళించి యుంటినే మా మువ్వ గోపాలుని కే సీమాటి బోధించెనే ఆమా ఓమియులేక అతడాకడ నే నీకడ

। లేమరో।

వడివడి కోపము తోను వచ్చి ముసుకు బెట్టుకొని పడకటింటిలో మాటాడక పవ్వళించెనే! విడమియ్య నే బోదుకదా విదరించి వేసేనందుకు నుడువ నోరాడక యిదినానోము ఫలమనుకొని

Tలేమరో!

మెదలితే శయ్యపై తనమేమ నామేను నంటునని యొదిగి తా మంచముకోటి యోరజేరెనే! కదిస్త్రీ నా కౌగిటిలో నే నద్దముక మోవాసబోతే ఉదిరి లేచిపాయ్యానని పదరేది మేరగాదని

100001

ఆలిగి యున్న విభుడెప్పటి యలవాటున నాయందు దిరిగి కలికి! నిదుర పరాకేమో కౌగిలించెనే ! సలలీతముగ నేనప్పుడు సందుకొని మువ్వపురి నిలయునితో గలసిన నేను నతడు నవ్వుకొని

Iలేమరో!

24. keedaara gaula

Leemaroo! yuurakee pavvalinciyunTinee maa muvvagoopaalunikee siimaaTi boodhincenee aamaaTeemiyu leeka ata DaakaDa nee niikaDa

Leema roo..

VaDivaDi koopamu toonu vacci musuku beTTukoni paDakatinTiloo maaTaaDaka pavvalincenee! viDamiyya nee boodukadaa vidalinciveese nanduku nuDuva nooraaDaka yidinaa noomu phalamanukoni

Leema roo..

Medalitee Sayyapai tanameenu naameenu nanTunani yodigitaa mancamu KooTi yoora jeerenee! kadasinaa kaugiTiloo ne nadamuka moovaana bootee udiri leeci poyyinani padareedi meeragaadani

Leema roo..

Aligiyunna vibhudeppaaTi yalavaaTuna naayandu dirigi Kaliki! nidura paraakeemoo kaugilincenee! salalitamuga nee nappuDu sandukoni muvvapuri nilayunito galasinaneenu nataDu navvukoni Leen

Leema roo..

24."THE BED THAT BRINGS THEM ROUND"

Here the heroine is swiiya, Madhya and Artipta. EekaSayyaa gata anyoonya samyoogaviyooga. She is an ideal wife, not having confidence enough to chide the hero whenever he goes astray, and after a sad experience of lonesomeness even lying on the same bed with him, finds herself, happy when both reconcile after some time out of habit, and routine affectionate gestures continue to each other's delight.

O my dear maid, id!y have I been lying down!! I do not know which lucky woman has poisoned his mind; but, Muvvagopala does not deign to talk, he being there and I here; so near, so far ! O my dear...

In haste, with anger, he has come and sneaked into the blanket, in the bed-room, and lied down without a word; when I approached him with the nut and betel leaf, he had rejected and thrown them away; I dared not to say a word, having endured the disgrace as part of my fate O my dear...

In case of any movement on the bed were to touch me he crouches onto the very end of the cot; If I overtake and clasp him in my embrace and desire to drink the honey of his lips, I am afraid he might jump away and leave me, so I desist! Omy dear...

Out of habit however, my beloved though in anger for a while has after all turned towards me, perhaps having been absent-minded in sleep, has uttered something sweet and embraced me; then myself with grace, took my chance and united myself with the lord of Muvvapuri then we both laughed away to hearts' content loving each other

Omy dear...

25. బిలహరి

చేత కాసు లేదే కాని చే సైగలే యా తరి మువ్వగోపాలు డింతిరో! వట్టియెమ్మేలే! I చేత I గీరునామము బెట్టి గిలుకుపావలు మెట్టి యోరజూపు జూచుచు నేనున్న తాపున జేర వచ్చినలోన చిరునవ్వు నవ్వుకాంట పారిపారి యిందరిలో పైబడవచ్చేని! I చేత I

పిల్లగ్రోవి చేతబట్టి బిగియు దట్టియు గట్టి వల్లెవాటు వేసి యిందు వచ్చి మెల్లనే మొల్ల సుగంధు లందరము ముచ్చట లాడుచుండ గుల్లకాడై మనయింటి గురుతులడుగవచ్చేని!

చిటికెన కొనగోరు చిమ్ముకొంచు పలుమారు చిటి పాటి పదములు చేరిపాడుచు నటునిటు వచ్చి కళలంటి నయము చేసి యటమటించి మువ్వగోపాలుడందు మీదచేవేసెనే! ! చేత !

25. bilahari

Ceeta kaasu leedee kaani Cee Saigalee yiitari muvvagoopaalu Dintiroo! vaTTi yemmeelee || ceeta ||

giirunaamamu beTTi giluku paavalu meTTi yooraJuupu Juucucu nee nunnataavuna Jeeravaccina loona cirunavvu navvukonTa paaripaari yindariloo paibaDavacciini!

aaripaari yindariloo paibaDavacciini! || ceeta ||

Pillagroovi ceeta baTTi bigiyu daTTiyu gaTTi valle vaaTu veesi yindu vacci mellanee molla sugandhu landaramu muccaTalaDucunDa gullakaaDai manayinTi gurutulaDuga vacciini

|| ceeta ||

1 301

ciTikena konagooru cimmukoncu palumaaru ciTipoTi padamulu ceeripaaDucu naTuniTuvacci kaLalanTi nayamu ceesi yaTamaTinci muvvagoopaalu Dandu miida cee veese nee | | ceeta | |

25. "The most civil but penniless lover" Heroine: saamaanya - prouDha - adhama

Here, the heroine is a common courtesan - a mere mercinary. She has no restraint in her references to the hero, who in this context is a vaisika, a frequenter of the houses of public women, being a libertine.

From the portrayal of Muvvagopala's personality in this lyric, we can have almost the nearest glimpse of Kshetrayya's own personality and some character traits.

-000-

He doesn't possess a pie in the hand, but goes on gesticulating! At this juncture, Muvvagopala is merely a beau my dear!!

He doesn't ...

Donning a fork-like tilak on fore-head,
and wearing a pair of wooden sandals,
flinging side long glances, having come to join me
where I have been staying,
smiling unto himself, having stared at me accosts amidst
all these companions!!

He doesn't ...

Holding a flute in had, wearing tightly a silk lower garment, and having an upper one hang like a rope, having slowly arrived here, when all of us fragrant with jasmine studded plaits have been chatting together, he comes verily a miserable man asking for land marks of our house!!

He does n't ...

Often hitting in the air with the little finger nail,
having arrived here and singing small lyrics,
in time and out of time, having touched my sensitivities
and credulously won over me, Muvvagopala
has finally laid his hand on my treasure!!

He does n't ...

26. బిలహరి

చేపట్లు కావచ్చునా? మీలో మీకు చేపట్లు కావచ్చునా? యే పట్ల కైనమ నెంచదగుమ మీమ్ము యీ పట్లలో మీకింత తాలిమిలేక

1 3 3 2 1

కోప మెవర్రికైన రాదా తిరిగికూడియుండే వారు లేదా! మాపువచ్చెదనంటే మంచిదనగ రాదా! రాపటే వానితో నీ పాట వినరాదా!

। చే పట్లు।

అలిగి యాపల్వైన పోక లోకులాడు కొందురని లేక పలుకకుండలేక పదరి తింతియగాక కలికిరో! తొల్లిటి ఘనత యెంచుకోక

। చే పట్లు।

కాముడు సేసిన సేతో లేక కమలజు బ్రాసిన బ్రాతో . సేమ గూడినవాని చేమించేదేమి జాతో భామరో! మువ్వగోపాలునితో నిట్లు

1 र्जे పట్లు ।

26. bilahari

ceepaTlu Kaavaccunaa? miiloomiiku ceepaTlu kaavaccunna yeepaTla kainanu nencadagunu mimmu yiipaTlaloo miikinta taalimileeka || ceepaTlu ||

koopamevarikaina raadaa tirigi kuuDiyun Dee vaaru leedaa! maapu vaccedananTee mancidanaga raadaa! raapaTee vaanitoo niipaaTuvinaraadaa!

aligi yaavalikaina pooka lookulaaDukondurani leeka paluka KunDa leeka padari tintiya gaaka Kalikiroo! tolliTi ghanata yencukooka || ceepaTlu ||

kaamuDu seesina seetoo leeka kamalaJu vraasina vraato
preema guuDinavaani ceeminceedeemi Jaato
bhaamaroo! muvvagoopaalunito niTlu || ceepaTlu ||

(26) "The messenger maid's mediation"

A messenger-maid (duutika) or a confidante of both the hero and heroine comes and mediates between the two, to bring about reconciliation after a love quarrel. This situation is termed as 'Sakhi Parihasam' - ie., tantalising comments of a confidant helping to bring about reconciliation between the hero and heroine after a love breeze.

-000-

Should you take recourse to fisticuffs, among your:elves should you take recourse to fisticuffs? Certainly you deserve recognition in any other sport except in this combat; where in you seem to be lacking in forbearnance!!

Should you ...

Don't people in life get angered with one another and soon, don't they get reconciled?

When he promised you that he would be coming in the night you should have kept quiet saying 'alright'! should you have had a rub with him; and why don't you think of your present plight? Should you ...

If you are angry, should you not go out; and should you not think of what people would talk? you talked your mind out, being unable to be quiet but think of your early inseparability?

Sho

Should you ...

Is this an act of Cupid or whatsoever the hand of fate has written?

How shall I assess the pedigree of one
who wants to be an upperhand to one whom she loved?

O fair one, with muvvagopala in this manner!! Should you ...

27. ఆహిరి

ఎంతటలెల్లవారదెంతట స్రాద్ద్మగుంక దే మందు నమ్మలార! కంతుజనకుడైన మువ్వ గోపాలుడు కొగిట లేనందుకు అమ్మ నే జెల్ల !

1 7090 1

పతియునేను గూడిన వితమెల్ల దలచుక వెతల గొంతసేపు వెన్నెల కాకకు సతులు సేయు కైత్యాపచారముల గొంతసేపు నతడిందులేక లోకాస్తమాన మైనట్లు

1 2000

గతము కొందరింతులు పతులబాసి కూడిన కతల గొంతసేపు కరిగమనలు పుణ్య వతి నీపతి రేపే వచ్చుననెడి నుతుల గొంతసేపు నోరు నిండినట్లు

1 70901

కోరినట్ల మా మువ్వగో పాలుడిందు వచ్చి ఊరడించి కొంతసేపు నొక నిమిషమొక యేడై యా రమణితొ నున్న యదిదెలుప గొంతసేపు మారు కేళి గూడి నా మనసు దీర్చుకోలేక

1 20001

27. aahiri

entaTa tellavaaradentaTa proddugrunka demandu nammalaara! kantu janakuDaina muvvagoopaaluDu kaugiTa leenanduku amma nee jella!

patiyu neenu guuDina vitamella dalacuka vetala gonta seepu vennela kaakaku satulu seeyu Saityoopa caaramula gonta seepu nataDindu leeka lookaasta maana mainaTlu

| entaTa |

gatamu konda rintulu paTulabaasi kuuDina katala gonta seepu karigamanalupuNya vati niipati reepee vaccunaneDi nutula gonta seepu nooru ninDi naTlu

| entaTa |

KoorinaTla maa muvvagoopaalu Dindu vacci uuraDinci konta seepu noka nimisha moka yeeDai yaaramaNi to nunna yadidelupa gontaseepu maarukeeLi guuDi naa manasu diircukoo leeka

I entaTa I

27. "NIGHT AND DAY STAND STILL, WHEN HE IS AWAY"

Here, the heroine is swiiya - ProuDha - VirahootkanThita, the ideal wife - pining for her husband, and trying to explain away his absence at their home. She is quite proud of her possession and of forgiving nature.

The day does not appear ever to break, and the Sun does not appear ever to set; What shall I say my dear friends!

When Muvvagopala the Father of Cupid, is denied joy of my love, I swear by my life!!

The day does not

Passing off the time in anguish now thinking of the manner in which he and I were together, and now receiving nursing aid from maids for relief from the heat; now fancying the whole world has sunk in His absence!!

The day does not

Sometimes spent in hearing tales of women having been separated and finally joining their lords; and sometimes spent with listening to so much of praise showered on me by women foretelling of return of my lord the following day, due to my virtuousness!

The day does not

As per my wish, Muvvagopala having returned spending sometime with his comforting assurances When a minute passes off ever slowly like a whole year, and sometimes with his narrations of how he lived with the other woman, even at the end of our sessions of sport of love When I'm left with a sense of frustration

The data

The day does not

28. కేదారం

రమ్మనవే! సముఖాన రాయబారము లేలే? కమ్మ విలుతునిగన్న చక్కని మువ్వగో పాలుని

। రమ్మనవే।

సాగసు జేసుక వచ్చి సుదతులందరు చూడ వగలు చేసి తల వాకిట నిలచి తెగనాడే విధమేమొ దినదినము (కొత్తలాయ ఇగురు బోణిరో! వచ్చి ఎంతోపపాయెనో

। రమ్మనవే।

ఇరవంద నిన్నమా యింటివరకు వచ్చి తిరుగ వేంచేసెనట సర్మిపాద్దు వేళ విరిబోణు లెవ్వరో వేళగాదనిరట తరుణిరో మేమెంత దొరలమా బాగాయ!

। రమ్మనవే ।

రామరో! తానెన్నడు రాలేదా పోలేదో ! కాముకేళిని నిన్ను గలయలేదో ! ఏమే నేనందాకా యెదురుగా రావలెనో ! మా మువ్వగోపాలుడు మనసు కోధించెనేమొ

। రమ్మనవే ।

28. Keedaaram

rammanavee) samukhana raayabaaramu leelee ? kamma vilutuni ganna cakkani muvvagoopaaluni

|rammanavee||

sogasu Jeesuka vacci sudatu landaru cuuDa vagalu ceesi tala vaakiTa nilici teganaaDee vidha meemo dinadinamu Krottalaaya iguru booNiroo! vacciyenta seepaayenoo

| | rammanavee | |

iravanda ninna maa yinTi varakuvacci tiruga veenceesenaTa sariprodduveeLa viribooNu levvaroo veeLagaadani raTa taruNiroo meementa doralamaa bagaaya!

|rammanavee||

raamaroo! taanennaDu raaleedo pooleedoo! kaamukeLini nannu galaya leedoo! eemee neenandaakaa yedurugaa raavalenoo! maa muvvagoopaaluDu manasu Soodhince neemo

| | rammanavee | |

28. "Why a 'go between' when both are near"

saamaanya- prouDha - Vakrooktigarvita

Here the heroine is of the courtesan category - sensitive to pleasures of love, she is proud and reveals her pride through ambiguous hints and taunts! This song is addressed to a messengermaid (duuti).

Ask him to come in; when parties are present, why this mediation? Charming Muvvagapala is father of God of Love!!

Ask him...

Dressing himself up, as women stare at him, showing himself off, standing on our threshold, the way he raises tantrum is fresh every day! how long since he is here, why Oh, maiden friend!

Ask him...

To have a foothold, he came yesterday itself; and came, I am told, once again in the midnight; when sonebody told him that that was not the time, young friend, are we such big barons, well, what of it;

Aak him...

Oh my dear has he never come and gone?
Has he not enjoyed with me in sport of love?
Why Oh dear, should I go out and receive him?
Muvvagapala must have been testing my mind!!

Ask him...

29. ముఖారి

చాలు చాలు ఈ చిన్నెలతో నాదు సరసకు చేరకురా చాలు ఈ చిన్నెలు సాగదు నావద్ద మువ్వగో పాల! భామ వద్దికే పోరా!

| ಪ್ರಾಪ್ತ ಪ್ರಾಪ್ತ |

కమ్నల వీడెములో కాటుక మోవిలో వెమ్నన కీల్జెడ వేటులోను కన్నియ కెంఫుల గాజుల నొక్కులలోను వన్నెకాడ మదుటను మన్న లత్తుకలోను

∣చాలు చాలు∣

నిదుర మబ్బుతోను నిండు బడలికతోను ముద్దియ కలసిన ముదముతోను నిద్దంపు చెక్కిళ్ల నెలవంకలతోను వద్దరా పద్దులు వగకాడ నాతోను

| చాలు చాలు !

అందాని కుచముల నలదిన జవ్వాజీ కల యురస్థలమును గంటి నన్నంటరాకు బలిమిజే సెదేల బాలమువ్వగో పాల ! అలనాడె గూడిన చెలిమి పదివేలు.

| ಎ್ಲು ಎ್ಲು |

29. mukhaari

caalu caalu yii cinnelatoo naadusarasaku ceerakuraa caalu yii cinnelu saagadu naavadda muvvagoo paala bhaama vaddikee pooraa!

| | caalu caalu | |

kannula viiDemutoo kaaTuka moovitoo vennuna kiilJeDa veeTutoonu kanniya kempula gaaJula nokkula toonu vannekaaDa nuduTanu nunna lattuka toonu

| | caalu caalu | |

niddura mabbu toonu ninDu baDalika toonu muddiya kalasina mudamu toonu niddampu cekkiLLa nela vankalatoonu vadduraa paddulu vagakaaDa naatoonu

| | caalu caalu | |

ala daani kucamula naladina JavvaaJi kala yurasthalamunu ganTi nannanTa raaku balimi Jeesedeela baala muvva goopaala! alanaaDe guuDina celimi padiveelu

| | caalu caalu | |

"Chiding the wayward philanderer"

(29)

Here the heroine is saamaanya - khanDita; one who is angered on finding her beloved at day - break, with marks of the previous night's daliance on him, with some other beloved of his.

+ + +

Enough, enough with these marks
You do not come any where near me!
Enough with these marks, you approach me not;
Oh, Muvvagopala,
Hie thee hence to the other fair one!!

Enogh enough...

The marks of crimson on your eyes and taint of collyrium on your lips, and those streaks on your back caused by strokes from a long plait of hair; and bruises caused by ruby - studded bangles and patches of red lac on your forehead prove!

Enough enough...

with haze of sleep and full fatigue 'nd the joy of union with another mate of yours and cheeks beset with crescent like nail marks no longer, you batrayer are my lover!!

Enough enough...

Isn't your chest carrying traces of the perfume applied to her breasts? Do not coerce me Muvvagopala, A thousand thanks for your first meeting!

Enough enough...

30. శంకరాభరణం

మానినీ వినవే నా మందబుద్దిలోను మాటాడకయుంటినే మానమె భూషణము మానవతుల కెల్ల మానమెడలిన వెనుక (పాణమేటికె

1 35251

ఇరుగుపారుగు వార్త హితవుగా నే నెంచి సరసునితో పొందు చాలు పొమ్మంటినే మరుగేల చెనటుల మాటలు నే విని తెరవా నా (బతుకిట్టి తెరగాయె యింకనేలే

1 మానినీ 1

మాపురేపు విభుడు మరియాదతో నన్ను దాపున జేర్పుక దయతో నేలుచుండగ ప్రాపుదొరికెనని పణతులందరు యెడ బాపిరి యిక నా భాగ్య మెట్లున్నదో

1 మానిస్త్రీ 1

అగరు గంథము మేన నలది కౌగిట జొచ్చి వగ్గకాడు నను కూడి ఒద్దికెయుండగ మగువ యేమేమొ నా మనసు ఖేదించిరి వగలేల చిరుతనివాసు డున్నాడు

| మానినీ |

30. SankaraabharaNam

maaninii vinavee naa manda budditoonu maaTaaDaka yunTinee maaname bhuushaNamu maanavatulakella maanameDalina venuka praaNa meeTike

irugu porugu vaarta hitavugaa nee nenci sarasunitoo pondu caalu pommanTinee marugeela cenaTula maaTalu neevini teravaa naa bratukiTTi teragaaye yinkaneelee

| | maaninii | |

maapu reepu vibhuDu mariyaadatoo nannu daapuna Jeercuka dayatoo neelucunDaga praapu dorikenani paNatulandaru yeDa baapiri yika naabhagyameTlunDunoo

|| maaninii ||

agaru gandhamu meena naladi kaugiTa Jocci vagakaaDu nanu kuuDi oddikaiyunDaga maguva yeemeemo naa manasu kheedinciri vagaleela cirutani vaasu DunnaaDu

| | maaninii | |

30. "Her pride and risilience"

Remorse of an ideal wife (swiiya) who lent her ears to talebearers and had a quarrel with her very faithful husband and sent him out. Among practising musicians and dancers, this lyric is considered as a composition of Kshetrayya, who might have composed this when he visited the shrine at Tiruttani, which finds mention in the text as Chirutani. It cannot be explained why the usual identity of Muvvagopala with the deity of whichever shrine Kshetrayya visited, is found missing here.

O proud woman, listen to me, having a stupid mind I was quiet!! Pride is a jewel adding lustre to their beauty, for all womankind! When pride is hurt, what for is one's life?

O proud...

Having heeded to my neighbours' talk saying adieu to my lover's sway I sent him away, why should I now hide, having heard ill-natured peoples' words my life has been thwarted in this way!!

O proud...

Night and day when my lord with high respect has held me with kindness as his confidante, all these women who are bereft of my prop, have got us separated, see how is my luck?

O proud...

Having applied balsam perfume and sandal paste, when my lover had held me in his embrace, somehow these women have poisoned my mind, why this anguish; (I swear) by the Lord of Chirutani!!

i!! O proud...

31. Valitam 32. ghuurNitam 33. lalitam 34. danDa paksham

35. Bhujanga trasta reecitam 36. nuupuram

31

6 5

31. కాంభోజి

ఏమో నేరమెంచుక యెదురాడు చున్నాడేమి సేతునే చెలియ! భామరో నాపెని ఏమేమో విభునికి పగవారు బోధించిరో? ఏమిచేసిరో!

153-1

ఆలగి యున్నాడని యలుక దీర్చగ బోతే అలుకలో నలుకాయనే చెలియరో! నేనపుడు పడ్డాపేయకపోతే చెయిబట్టినను దీసెనే ఓ చెలియరో!

12351

అక్కరో! నే వాని (మొక్కి వేడుకోబోతె (మొక్కులో(మొక్కాయెనే! చక్కనగాదంటే సకీయరో! వాడునా చక్కదనమే చూపెనే! ఓ చెలియరో!

15351

వగకాడు మువ్వగో పాలుని రతికేళి సాగసులో సాగసాయెనే! మగువరో! నే నపుడు మాట లాడగబోతే మొగమొగమె జూపెనె! ఓ చెలియరో!

15301

31. kaambhooji

eemoo neeramencuka yeduraaDu cunnaaDeemi Ceetunee celiya!
bhaamaroo naapaini eemeemoo VibhuniKi
paga vaaru bodhinciroo? eemiceesiroo?

aligi yunnaaDani Yaluka dircagabootee alukaloo nalukaayanee celiya roo! neenapuDu saDDa seeyaKapootee ceyibatti nanu diisenee OO celiyaroo!

|| eemoo||

akkaroo | neevaani mrokki veeDukooboote mrokkuloo mrokaayenee! cakkana gaadanTe sakiyaroo! vaaDunaa cakkadanamee cuupenee! OO celiyaroo!

| eemoo | |

VagaKaaDu muvvagoopaaluni ratikeeLi sogasuloo sogasaayenee! maguvaroo! nee napuDu MaaTalaDaga bootee mogamogame Juupenee OO celiyaroo!

| eemoo | |

31. "The unique talent of His love making"

A model of a wedded wife (swiiya), well-versed and mature in art of love-making (ProuDha), and generous enough to do only good (Uttama) in return for the evil pranks of a wayward husband narrates how she was able to appease his anger through her tactical approaches.

With something or other, he goes on finding fault, and out-bidding me, what shall I do, my young friend Fair one, I don't know whether those who hate me might have implanted what-so-ev'r in my Lord's mind with something ...

Since he was in anger, when I tried to appease him, anger is roused once again in anger:

Young friend, when I was about to take care of him he pulled me by hand to his bosom my dear!!

With Something ...

Sister, When I bowed down, praying for his favour, bowing took place, once again while bowing! Young friend, when I made a reference to his charm he pointed to my beauty my dear!!

With something ...

The vivacious Muvvagopala's sport of love has caused happiness once again in happiness;

O fair one, when I opened my mouth to talk to him he projected his face in compromise with mine!

With something

32. బేగడ

వెతకి తేరా పోయి వేరు వెల్లంకి	
హితమైన చెలులిక నెవరు వద్దనులేరు	1 3 8 1
ఒట్టు పెట్టినగాని యోరి వినవెతివి	
తిట్టిన తిబ్దెల్ల దీవెన లంటివి	
పట్టుకొంటివీర నన్ను బలిమి గూడితివి	
ముట్టు నెల దప్పెను మొగవాడూరను లేడు	1 3 8 1
నింద కొడి గట్టితివి నిన్ననిన పనిలేదు	
యిందనీయదు కూడిక నేమిసేతు	
మందు మాకు లడిగిరారా! మంత్ర సానులవద్ద	
కుందరదనలు గూడి గుసగున లాడకమునుపే	। उँछई ।
ఊరికి పోయిన మగడు ఉట్టి పడ్డట్టు వచ్చి	
ఈ రేయినను గూడె నికదూరు జూసే	
కోరిన కోరిక లెల్ల కొనసాగె మువ్వగో పాల!	
నీ రూపమున నేను నీకే గందు మగవాని	। उर्दे ।

32. beegada

Vetaki teeraa Pooyi Veeru Vellanki
hitavaina Celulika nevaru Vaddanu leeru | | Vetaki | |
OTTu PeTTina gaani yoori vinavaitivi
tiTTina tiTlella diivenalanTivi
PaTTuKonTivira nannu balimi guu Ditivi
muTTu nela dappenu mogavaa Duuranu leeDu | | Vetaki | |
ninda koDigaTTitivi ninnanina Panileedu
yinda niiyadu kuuDika neemiseetu
mandu maaku laDigiraaraa! mantrasaanulavadda
kundaradanalu guuDi gusagusalaaDakamunupee

Vuuriki Pooyina magaDu UTTipaDDaTTu vacci iireeyi nanu guuDee nika duuru baasee koorina koorika lella konasaage muvagoopaala! nii ruupamuna neenu niikee gandu magavaani

| | Vetaki | |

32."Random harvest and the fruit devoid of censure" (Parakiiya – ParooDha)

A married woman who had an affair (out of wed-lock)with such a paramour as Muvvagopala, requesting him to undo the mischief, which was the result of their affair, ultimately tells him how she was saved from the possible scandal and critical situation.

Go, have a search and please fetch me a rare herb, for undoing your mischief, O my lover! no one is there with me, friendly and dear!!

Until I swore, you did not listen to me taking every abuse as a blessing! you held me'n a corner and enjoy'd alright, but I missed a period when my man was on tour!!

Go, have...

You started your tantrum, but who will blame you? food is most unpleasant, what am I to do? medicines and herbs may be brought from midwives, before those around me start a whispering campaign!

Go, have ..

My husband on tour like a blessing from the blue, just came back tonight and had me, no more scandals; all my desires are fulfilled, Muvvagopala; I bear for you a baby boy just, after you!!

Go, have ..

33. కాంభోజి

గజరాజ గమనరో ! కపటమునే నేమీ యెరుగ విజయరాఘవేందునివితమెలాగే?

I Xz I

జీని గజనిమ్మ పండ్లు చిలుక ముక్కు నొక్కులచే కోనుక జేసి నందుకు కారణమేమి? కానుక గాదె నీ గుబ్బలూనిపట్టి చందమామ కూనల నుంచి నందుకు గురుతు లీలాగే

I Kas I

కొండొక్క చవి చూచి పంట కొరికిన తీయమామిడి పండు కానుక జేసెనంట భావమదేమే పండుకానుక గాదే వీ కండ చక్కెరమోవి పంట గంటి జేసేనంట పలికిన లాగే వీరాధి వీరు డచ్యుత విజయ రాఘవుడు గంట భారి మొల మాలంపించిన భావమదేమే? భారి మొల మాలు గాదె నీ భావజు స్నామాజ్య మేల తోరణ గట్టుకొన్న దొరతన మింతే

1 X23 I

I Xzi I

33. Kaambhooji

gajaraaja gamana roo! kapaTamunee Neemiyeruga Vijaya raaghaveendruni vitamelaagee?

Jiini gajanimma panDlu cilukamukku-nokkulacee Kaanuka Jeesinanduku kaaraNa mee mee? Kaanuka gaade niigubbaluuni PaTTi candamaama Kuunala nunci nanduku gurutu liilaagee

| gaja | |

konDokka cavi cuuci panTaKorikina tiiyamaamiDi -panDu KaanuKa JeesenanTa bhaava madeemee pandu Kaanuka gaadee niikanDa cakkera moovi panTa ganTi JeesenanTa Palikinalaagee

| | gaja | |

Viiraadhi Viiru Dacyuta Vijaya raaghavuDu-ganTa nuulampincina bhaaVamadeemee? bhaari bhaarimola molanuulugaade niibhaavaJu saamraajyameela tooraNa gaTTukonna doratanamintee

| | gaja | |

33. "message of love through riddles of gifts"

This is a 'padam' Composed by Kshetrayaa in Tanjavur, in the court of king Vijayaraghava Nayak. The king passes of some gifts in kind to the heroine, a courtesan, and a favourite beloved of his. the maiden friend describes each such gift with some marks or other to the heroine, who in her turn solves each riddle and discovers the intentions of her lover in passing off each gift in that particular manner.

Friend

O woman with an elephant's gait, I'm unaware of this cleverness, Vijayaraaghava is always like this ! Can you guess the reason for passing off, to you as a gift oversized lime-fruits carrying the dents fastened by parrot-beak?

Heroine

Oh it's not a gift but a sign

which means sketching of crescent moons

with nails on your sizable breasts!

O woman...

Friend

Can you reveal the riddle behind passing off to you as a gift

the sweet ripe mango carrying the dents fastened by biting teeth?

Heroine

Oh it's not a gift but a sign of having laid his upper teeth

on your lip and overtaken you!

O woman

Friend

What's behind, the hero of heroes,

Vijayaraaghava presenting you

a waist - chain having jingling bells?

Heroine

A waist - chain is but Cupid's domain,

an arch of triumph, built up by a chief!

34. అసావేరి

అనుపరించిన రాడు ఆలిగితినోరాడు వనితయీనేనేహే తనకేమై నాను మునుపటివలె నేను మనసిచ్చికలియనెతినా?

I అను I

వద్దికి రమ్మని ముద్దసామిని బిలువగా సద్దుసేయక మానెనే! గద్దరించి నాపైని మదిలో మర్మ మెంచక పాద్దు మాటలు మాని వద్దికి రమ్మనే

1 8 20 1

మగవార్తి మాటలు జగమందునే గానా నగరా? సరివారలలోన మగువరో! చిగురాకు మడుపులీయగబోతే వెగటాయె నతనికి యేమంటినో సామి

1 అమ 1

తెలియ జెప్పెద వినవె ! అలనాసామి నీతోటి మొలక నవ్పు లాడీ నాటే! ఇలిమి చేసిన రాడు తొలిమోములాయే నేడు కలిసితే ఫలమని తెలిసి మువ్వగో పాలు

1 డను 1

34. asaaveeri

anusarincinaraaDu aligitnoo raaDu Vanita yiinenareemoo tanakeemainaanu munupaTivale neenu manasicci-kaliyanaitinaa?

vaddikirammani muddusaamini biluVagaa-sadduseeyaka

maanenee!

gaddarinci naapaini madiloo marma mencaKa proddu maaTalu maani vaddiKirammanee

| anu | |

magavaarimaaTalu Jagamandu neegaananagaraa? Sarivaaralaloona maguvaroo! ciguraaKu maDupuliiyaga bootee vegaTaaya nataniki yeemanTinoo saami

| | anu | |

teliya Jeppeda Vinave alanaa saami niitooTi molaka navvu laaDiinaTee! balimi ceesina raaDu tolimoomulaaye neeDu kalisitee phalamani telisi muvvagoopaalu

| | Danu | |

34. "Impenetrable predilictions of a secretive lover"

The heroine and hero, who have ardently loved each other, are at present in the after-math of a love quarrel. The heroine in this lyric, is a courtesan (saamaanya) and Kalahaantarita i.e, she has been describing to her maid, the odd behaviour of her Lord after the quarrel.

He wouldn't come if followed,
he wouldn't come if I am angry,
O woman, of what stuff is this love made up of?
Do I not mix with him, bestowing my heart as before?

He wouldn't ...

When the pretty Lord was asked to come near me
he desisted from making any noise!
Having shouted at me, unconcerned with the working of my mind
he beckoned me to go to him, not caring about time!! He wouldn't

I 've never heard in the world such masculine chatter, does it not provoke derision among my equals? O woman, my offer of folds of betel-leaf was unacceptable to him; I do not know whatever I spoke!

May I plainly tell you , that my Lord seems to be throwing smiles at you; he wouln't come if forced, we face each other as it were our first meet;

I've joined Muvvagopala having foreseen the result!! He wouldn't...

35. కాపీ

అదరీనే మోవి తనకు దానె వదలీనే సీవి మదిలోన వాడేమో మంట్రించె గాబోలు సుదతి మువ్వగోపాలు జూచిన మొదలు

। అదర్వే।

ఇదియేమో మాయచిలుక వచ్చిబెదరించిపోయా నిదురకంటికి రాక నిన్నటాల నుండి చెదరీనేచిత్తము చెలియయేమిసేతు

∣ පසරින් ∣

అప్పుడే కొమ్మ! నమ్నవా డడగించె నమ్మా! ఎొప్పక మా వారలూరకుండులు జూచి ఉప్పలించి వాడుసురుసు రనెనేమో

। ಅದ್ದರಿನೆ।

35. Kaapii

adariinee moovi tanakudaane Vadaliinee Niivi madiloona VaaDeemoo mantrince gaaboolu sudati muvvagoopaalu Juucinamodalu

| adariinee | |

idiyeemoo maayaa ciluka vaccibedarinci pooyaa nidura KanTikiraaka ninnataalanunDi

| | adariinee | |

appuDee komma! nannu VaaDaDagince nammaa! voppaka maa Vaara luurakunDuTa Juuci uppatinci vaaDusu rusuranenee moo

| | adariinee | |

leelatoo nindu Vacci tagilincenee mandu baalaroo muvvagoopaaluDu nanu guuDa niilaagu neemeemoo Jaalamu Jeesenu

| | adariinee | |

35. "Think of the Seductive charmer"

Heroine here is of courtesan (saamaanya) category and is suffering from pangs of separation. Depending upon some good omens she fondly hopes for an early reunion with her beloved.

The lip goes on throbbing, and the waist-band becomes loose on its own,

Would he have excercised some charm of occult power on me?

Ever since I happened to see Muvvagopala, my dear!

The lip ..

What a hallucination is this, a parrot threatens and flies away, sleep eludes me since yesterday the mind is disturbed, what am I to do my dear!

The lip ..

Even the very moment, my dear, he made me ask; since my people disagreed and kept quiet, he might have boiled inside and sighed away in distress!

The lip..

playfull he arrived here and might have administered some drug, O my young friend, I don't know why Muvvagopala has delayed so long on some account or other to meet me!

The lip...

36. కళ్యాణి

నిన్ను నేను మరతునే ఓ చెలియ నన్ను నీ సామ్ము జేసీ వెంకటనాధ! రారా యనిన జాణవు

I 2 数) I

పాలతిరో నీ గుణ మరయవలసి అలుకదెచ్చుక కన్నెర్ర జేసుక పలుకక యూరకుండి నఫుడె పణతితో జేరి కిలకిల నవ్వుచు సారెకు చక్కిలిగింత లిడుచు నన్ను తెలిరు గుబ్బల రొమ్మున గుమ్మి దక్కించుకొన్న చలపాదివి

1 23001

మొదల తరితీవు సేయ మాయనిద్దురదెచ్చుక పవ్వళించితే అది తెలిసినీవునా కెమ్మో వానవచ్చితే పెదవులు రెండు గట్టిగ బట్టి వదన మిట్టట్టు దిప్పనీయక గదిమియదిమి మోవియాని విదలించివేసిన హూంతకారివి

1 2221

వెలయ మువ్వగో పాలుడైన వెంకటేశ గోపభామల అలయక పదునారువేల గూడితివి అయిన గానిమ్మని కలయువేళ యేమోకొన్ని కతల చేత జాగుచేసి సొలయక రతుల గూడి నన్ను చూడర నా మార్గమనిన జాణవు

1 23321

36. KaLyaaNi

Ninnu neenu maratunee OO celiya nannu niisommu Jeesi VenkaTa naatha! raaraayanina JaaNavu

11 Ninuu 11

Polatiroo niiguNa marayaValasi aluka-deccuka Kannerra Jeesuka Palukaka yuurakunDinapuDe PaNatitoo Jeeri KilaKila navvucu saareku Cakkiliginta – liDucu nannu taliru gubbala rommuna gummi dakkincukonna calapaadivi

| | Ninuu | |

modalu taritiipu seeya maaya niddura deccuka-pavvaLincitee aditelisi niivu naa Kemmoovaana vaccitiee pedavulu renDu gaTTiga baTTI Vadana miTTaTTu-dippaniiyaka gadimiyadimi mooviyaani vidalinci Veesina hontakaarivi

velaya muvvagoopaalu Daina VenkaTeesa goopabhaamala alayaka padunnaruveeLa guuDitivi ayina gaanimmani KalayuveeLa yeemoo-konni Katala ceeta Jaagu ceesi solayaka ratula-guuDi nannu CuuDara naamaargamanina JaNauu

36. "Adroit sweet heart"

Here the heroine is Parakiiya, being a deevadaasi under the social taboo from having any independent love affairs but having had a secret love affair with the hero, here, she is being praised by her hero, for her skill in speech and action! This is a lyric composed in Tirupati by Kshetrayya remembering his past love with his teenage friend Mohanangi;

Do I forget you O my Chum!
you were so crafty to have made me your own
and calling me Venkatanatha, to have asked me to reach you!!
Do I forget..

Your response, to start with, being in the negative when I lied down simulating sleep, did you not realise and come near me to drink the nectar of my lips, and having held them tight together, so that my face didn't move either side, did you not press very hard and drink out of them and shake off like an adroit sweet-heart!!

Do I forget...

Calling me Venkatesha, who is the same
as the celebrated Muvvagopala,
you complimented me for having sported
without exertion, with sixteen thousand gopis
and while making love to me,
you resorted to story-telling for killing time,
and being such an expert in game of love,
you could claim attention with confidence
to watch your style!!

Do I forget...

37. పున్నాగ వరాళి

వలపనే దెటువంటి వస్తువో తెలియదే తరిరుబోణి! మువ్వగోపాలుని తచ్చనలకే లోనెతినే తాళజాల నేమి సేతునె? ఆమ్మయ్య | పలపనే | కన్న విన్న మేలుగా దున్నచోట నుండనీయ దన్నము హీతవు గాదదేమో (పాద్యపోదు కన్నెరో! వలపు నన్నింతగా జేసెనో ? లేదో? కటకటా తాళ నావశమ అమ్మయ్య ! | పలపనే ∥ ేయు పగలు నిద్దరలేక రెట్టించివానిపై (పేమ ఓయమ్మ ! మించిన తమీ యోర్వనావశమ? మాయగాడు మువ్వగోపాలుని మచ్చికలకేలోనెతినేలే I ත්වත් 3 I ಗ್ ಯತಮು ತೆಲಿಯನೆ ತಿನಿಅಮ್ಮ ಯ್ಯ! కలలో మెలకువను వాని కలువరమేగాని చెలులతో మాటడనా చిత్తమురాదే అలవాటులేనిమోహముగాకనే అయ్యయో! యేమి సేతునే? అమ్మయ్య! 1 వలపనే I

37. PunnaagavaraaLi

Valapanee deTuvanTi Vastuvoo teliyadee taliru booNi! muvvagoopaaluni taccanalakee loonaitinee taaÀaJaala neemi seetune? ammayya

| Valapanee | |

KannaVinna meelugaadunna cooTa nunDaniiya dannamu hitavu gaadeemoo proddupoodu kanneroo! Valapu nannintagaa Jeesenoo? Leedoo? kaTaKaTaa taaLa naavaSama ammayya!

| | Valapanee | |

reeyu pagalu niddura leeka reTTInciVaani – pai preema OOyamma! minicinatami yoorva naavaSama? maayagaaDu muvvagoopaaluni maccikalakee loonaiti nee lee | | Valapanee | |

gaayakamu teliya naitini ammayya! kalaloo melakuvanu vaani kaluvaramee gaani Celula too maaTaaDa naa Cittamu raadee alaVaaTu leeni moohamu gaaKanee ayyayoo! Yeemiseetunee? ammayya!

| | Valapanee | |

37. "This malaise called love" swiiya - Madhya - Virahootka

Here, the heroine is the sincere wedded wife, trying to explain away the absence of her husband, who is out on his activities of a trickster. The heroine is quite bold enough to talk in an uninhibited manner, but too sincere in her own anguish.

What sort of a substance is this thing called love is beyond comprehension!

O maiden friend, why have I become the butt of ridicule from muvvagopala, I cannot bear, what shall I do,

O my dear!!

What sort...

without a wink, pass night and day, my love for him becomes twice as much, O my dear, it's beyond my means to control rising passion; why am I subjected to the trickster Muvvagopala's indulgence,

O my dear, myself not knowing the art of love-making?

What sort...

Through my dreams and wakefulness, although I keep on chattering about him, I don't feel like talking to my friends at all, since I am not used to a passion like this, alas, O my dear, what shall I do?

What sort...

38. నీలాంబరి

ఎటువంటివాడె ? వాడు ఓ యమ్మ వాడెన్సడు నీ వీథినిరాడు కుటిల కుంతలి మువ్వగోపాలుడట పేరు

1 ఎటువంటి 1

నల్లని మేని వాడట ఓయమ్మ! వాడు నయములెన్స్పోచేసేనంట చల్లగా మాటాడు నట! సరసము వానిసామ్మట! కల్లగాదటవాడు కళలంట నేర్పునట బంగారు దుప్పటివాడల వాడేమేమో పంతములాడు కొన్నాడట!

I ఎటువంటి I

అంగన లెందరెన నలయక గూడునట సంగీత లోలుడట చాలా యీని గాడట

1 ఎబువంటి 1

నన్నేలే నన్సాడట అంతలో నాదు, చిన్నెలు దెలిసినాడట మొన్న ఇందు వచ్చెనంట మువ్వగో పాలుడట చిన్న వయసు వాడట చెలియ ! అందగాడట

1 2em20el 1

38. niilaambari

eTuvaTivaaDe? VaaDu OOyamma VaaDennaDu-niiviidhi raaDu KuTila Kuntali muvvagoopaaluDaTa peeru ||eTuvnTi||

nallani meenivaaDaTa ooyamma! VaaDu nayamu

-lennoo ceesenan Ta

callagaa maaTaaDunata! Sarasamu Vaani SommaTa! KallagaadaTa VaaDu KaLalanTa neercunaTa || eTuvnTil||

bangaaru duppaTi vaaDaTa vaaDeemeemoo pantamu LaaDu konnaaDaTa! angana lendaraina nalayaka guuDunaTa Sangiita LooluDaTa Caala YiivigaaDaTa

| | eTuvnTi | |

nanneelee nannaaDaTa antaloo naadu cineelu-delisinaaDaTa monna yindu VaccenanTa muvvagoopaaluDaTa cinnavayasu VaaDaTa celiya! andagaa DaTa || eTuvnTi ||

38. " What a unique young lover"

The heroine is saamaanya, prouDha, the Hero is a dakshina Nayaka, i.e., one who is capable of entertaining simultaneously any number of beloveds; the situation is Ayooga Vipralambha = that is pangs out of unfulfilment of a union between the lovers. In this lyric, the heroine is of a courtesan type, makes anxious enquiries about the hero who is wayward by nature but all the same most lovable and charming.

What sort of a person is he, O my dear, never does he pass through this lane! O curly – haired woman, Muvvagopala is his name!!

What sort of ..

He is of dark complexion, my dear,
he carries a bag of tricks with him;
He speaks in a cool and calm manner
and fun and frolic are his forte;
It's amply true that he can locate ev'ry
sensitive nerve in the game of love!

What sort of ..

He dons a gold laced upper garment
he seems to have bragged a bet that
without fatigue he can entertain
any number of women; music addict
a munificent giver, he is my dear!

What sort of ..

It seems he would like to entertan me
because so he says that he knows all my ways of love;
the other day, he seems, to have been here,
His name is Muvvagopala, I hear,
He is of a youthful age, they say, my dear
and should be a charming lover!!

What sort of ..

39. ఘంటారవము

ఎన్నితలచుకొందునమ్మా యెట్లామరపువచ్చునమ్మా! కన్నెరో! చక్కని నాదేవుడైన కంచి వరదుని మంచి గుణము

1 3221

మన్ననజేసీ యెప్పటికీ దయమరువ వద్దని పాదములంటుచు నన్నింత జేసీతి వనుచు తెగువ నవ్వు నవ్వుచు కన్నుల వీనుల జెక్కుల మోవి గళము ముద్దు పెట్టుకొని తిన్నగా మారికి బోవుచు నన్నే తిరిగి తిరిగి చూచినవగ

। ತ್ರಾ ॥

వెన్నవలెనె కరగి కరగి విడనాడని మనసుతోడ నన్ను దప్పక చూచిచూచి చిన్నబోవుచు వన్నెబంగారు బంతుల వంటి నా చిన్ని చన్నులు రెండు తన కన్నుల నొత్తుకొని మోముగ్రక్కున నెత్తలేకున్నవగ

1 322 1

పల్లవాధరిరో! మిక్కిలి లేత పాయపు దానవు-తాళలేవని మెల్లగ దమి రేచినన్ను జల్లగా గలయుచును ఉల్లమలరగ దన యొదపై నమ్మ మల్లెపూవలె నుంచుకొన్న వల్లభుడు మువ్వగోపాలుడగు కంచి వరదుడు జేసినమచ్చిక

। ಶನ್ನಿ ॥

39. ghanTaaravamu

ennitalacukondu nammaa! YeTlaamarapu Vaccunammaa!
Kanneroo! Cakkani naadevuDaina
Kanci varaduni manci guNamu

llennill

mannana Jeesi yeppaTiki dayamaruva vaddani-

paadamulanTucu

nanninta Jeesiti vanucu teguva navvu navvucu Kannula Veenula Jekkula mooVi gaLamu muddu-Pettukoni tinnagaa nuuriki boovucu nannee tirigi tirigi cuucinavagal

vennavalene karagikaragi vaDanaaDani-manasu too Da nannu dappaka cuucicuuci cinnaboo vucu vanee bangaaru bantula VanTi nanac cinni- eannulu renDutana Kannula nottukoni moomu grakkuna netta leekunna vagal || enni ||

Pallavaadhariroo! mikkili leetapaayapu daanavutaaLaleevani mellaga damireeci nannu Jallagaa galayucunu ullamalaraga dana yadapai nannu malle puuvale-nuncukonna vallabhuDu muvvagoopaaluDagu kancivaraduDu Jeesina maccikal

39. " His unforgetable acts of love " swiiya – Prooshitapatika

this lyric is a reproduction of what kshetrayya at kanchi imagined to be the state of mind of his dear devoted wife Rukmini (swiiya, and Prooshitapatika) who was left in his native place Movva, and how she would be ruminating about the memories of her past happiness when she was with him.

How many times do I ruminate, O dear how can I forget at all! About the virtues of Varada of Kanchi, my charming deity, O my young maiden-friend!

How many...

With all courtesy having asked me to be kind and never to forget, having touched my feet, saying what he is now, is because of me, with an assumed smile to cover his discomfort, having kissed me on my eyes, ears, neck and cheecks, the way he looked at me before going on tour!!

How many...

Having melted like butter, with unswerving mind, the way he looked at me often with down-cast face, holding my breasts like bouquests of golden flowers having pressed them to his eyes and could not raise his head! How many..

Calling me a red-lipped girl of unripe age
that cannot withstand the rigours of love – sport
rousing my passion by sly and slow action,
when my heart was bubbling, the way he pulled me on
to his bosom like a fragrant Jasmine flower,
the indulgence favoured by Varada of Kanchi
Who is, in fact, the same as Lord Muvvagopala!!

How many..

40. సారంగ

అలుక దీరెనా? నేడైన మీయలుక దీరెనా? పలుకులాడు కుంటేరో ? మువ్వగో పాలుడు నీవు ముద్దల గుమ్మ! మీ

1 602 1

చెక్కెర బొమ్మ! మీ యిద్దరి మనసు చల్లనాయేనా? నిక్కమాన తీయవే నేడు మీ నెంజలీదీరెనా? మక్కువతో నేడైన మీకు మంచిదినమాయెనా? అక్కడిక్కడ విభుడు నీవు నసురుసురని యుంటిరే? చెలియమీ

1 eeus 1

సుదతిరో యొకరి కొకరు మోములు జూచుకొంటిరా? పెదవులాని తీయని ముద్దలు పెట్టుకొంటిరా? అదుముకొని కౌగిళ్ళ నిద్దరు గడపియుంటిరా? పదరి వానికి నీకు బోయ పగలవలెనె యుండేనే? చెలియమీ

| eos |

బాలరోనేడైన నేక శయ్యమీద పవ్వళించిరా? మేలు మేలని ఇద్దరి వలఫులు మెచ్చుకొంటిరా? చాలా వేడుకతో మువ్వగోపాలుడు నీవు గూడితిరా? వేళవేళల చాడిమాటలు వింటిమనుకొంటిరి గదవే మీ

1 69635 1

40. saaranga

alukadiirena? nee Daina miiyaluka diirenea? Paluku laaDu KunTiroo? muvvagoo PaaluDu niivu muddula gumma? mii

| | aluka | |

Cakkera bomma! mii yiddarimanasu - Callanaayenaa? nikka maana tiiyavee neeDu miinenJali diirenaa? makkuvatoo neeDaina miiku manci dinamaayenaa? akkaDikkaDa vibhuDu niivu nasurusurani -

> YunTiree? Celiya mii | |aluka | |

Pedavulaani tiiyani muddulu PeTTukonTiraa? adumukoni kaugiLLa niddaru gadasiyunTiraa? Padari Vaaniki niiku booya Pagalavalene

yunDenee Celiya mii | |aluka | |

baalaroo neeDaina neeka Sayyamiida PavvaLinciraa? meelu meelani iddari valapulu meccukonTiraa? Caala veeDukatoo muvva goopaaluDu niivu guuDitiraa? VeeLa VeeLala CaaDimaaTalu VinTimanu

konTiri gadavee mii

40. "Reuniting the estranged lovers"

The heroine in this lyric is swiiya, ProuDha; Sakhi Parihaasam i.e. maiden friend's mirthful chatter is the situation. Here, a confidante meets her friend, the heroine, and accounting that there was quarrel among the lovers who listened to tales against each other: but now she hopes that all is well again.

Has your mutual anger abated at least today? Have you and Muvvagopala spoken to each other with love, O sweet lady?

Has your mutual

O sweet doll, have both your hearts become cool and calm,
Tell me the truth, at least today has your anguish disappeared?
With your surging love, has at least today become auspicious?
There your lord, and here yourself had been sighing deeply hitherto!

Has your mutual

O fair damsel, have you had a pleasant look at each other's face

Have you sealed your friendship with sweet kisses? Have you united with each other in fond embrace? With your meaningless prattle it looked like a factional feud hitherto!

Has your mutual

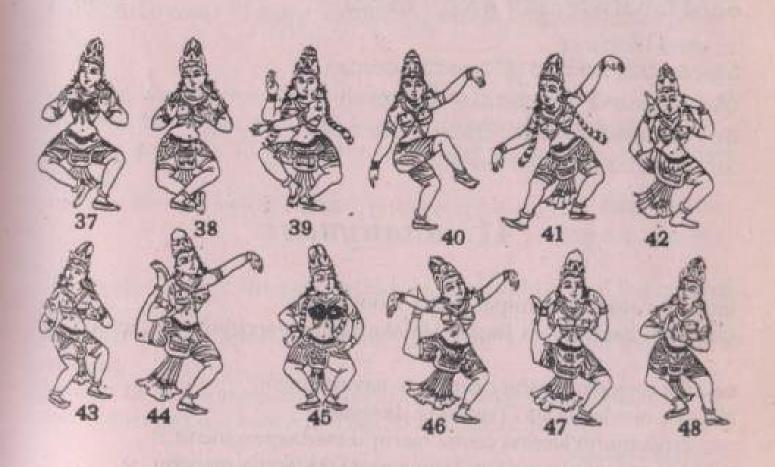
O dear, at least today, have both of you slept on the same bed? Uniting yourselves in fond embrace, have you

exchanged words of mutual admiration with

Muvvagopala?

Hitherto you had lent ear to tales against each other?

Has your mutual



37. vaiSaakhareecitam 38. bhramarakam 39. Caturam 41. danDaka reecitam

40. Bhujangaancitam

42. vriScikakuTTitam

43. KaTibhraantam 44. lataavriscikam 45. Chinnam

46. Vriscikareecitam 47. vriscikam 48. vyansitam

41. ధన్యాసి

ఇంతిరో! వరదునికి నీపై వెంత మోహమే సంతతం బతని వెతజూడ జాలక యిందు వచ్చితిని

I व्याप्ति I

చెక్కిట చేజేర్చుకొనెను చిరునవ్వు నవ్పుకొనెను అక్కట నే దలచి నాట్టే ఐరాదనెను మక్కువ మును జేపీన చెలిమి మరుపు రాదాయే ననెను చక్కని యా చెలిని గూడని జన్మ మేటికి జన్మ మనెను

1 20005 1

పడతి యుండుండి నేనేమి పాపము చేసితి ననెను తడవు నిన్నెడబాసి తాళ లేననెను నుడువ నోరాడ దనెను నొపట చేయుంచుకొనెను అడిగితే మీరేమైన నార్చేరో! తీర్చేరో! యనెను

1 3085 I

పలువరించుచు మా మువ్వగోపాలుడైన వరదుడు నరినాక్షి యానాటి వింత నడచునో యనెను తలచి యసురుపురు మనెను దైవమిట్లా చేసే ననెను వలపనే పాపము పగవారికైన గారాదనెను

1 2005 I

41. dhanyaasi

intiroo! varaduniki niipai nenta moohamee santatam batani veta JuuDa Jaalaka yindu vaccitini

| | intiroo | |

cekkiTa ceejeecukonenu cirunavvu navvukonenu akkaTa needalaci naTTee airaa danenu makkuva munu Jeesina celimi marupu raadaaye nanenu cakkani yaacelini guuDani Janma meeTiki Janma manenu

| | intiroo | |

paDati yunDunDi nee neemi paapamu ceesiti nanenu taDavu ninneDabaasi taaLa leenanenu nuDuva nooraaDa danenu nosaTa ceeyuncu konenu aDigitee miireemaina naarceeroo! tiirceeroo yanenu

| | intiroo | |

Paluvarincucu maa muvvagoopaalu Daina varaduDu nalinaakshi yaanaaTi vinta naDacunoo yanenu talaci yasurusuru manenu daivamiTlaa ceese nanenu Valapanee paapamu Pagavaarikaina gaaraa danenu

| | intiroo | |

"Lonesome misery"

(41) Parakiiya: duuti samghaTana

Here the heroine happened to be a devadassi who must have taken a vow of celebacy, but when she makes love to a person she becomes a Parakiiya. This lyric describes the composer's love and anguish for his teen-age friend, as described by a messenger-maid.

-000-

You don't know dear, how much in love has Varada been with you; Here I have come, O dame, unable to see him long in that anguish!! You don't know ...

With his hand on his cheek, he smiled to himself, and said that things wouldn't happen according to expectation; that he couldn't forget the friendliness he had in the earlier wooing;

and that life was worth nothing without enjoying your beauty!!

You don't know ...

He pondered over his past actions which could cause the present plight;

and that he wouldn't endure the pangs of separation even for a moment;

He said he was tongue-tied, laying his hand on his forehead, and challenged our concern either to mediate or pacify!!

You don't know ...

Talking aloud in sleep, our Varada who is Muvvagopala himself

O fair-eyed-one, wondered whether the wonder of the past could
happen again!

He ruminated and sighed; and criticised fate, and said such a sin like love shoudn't be the lot of even an enemy!!

You don't know ...

42. ముఖారి

ఇన్ని విధముల పూజించేరా సామి! యింతినను గూర్చుమీ! నిన్నెంతోగా వేడుకొన్నందుకు నాకు నెంజిలి దీర్పుసుమీ! సాసామి!

1 3221

కన్నెమోము నేను కనుగొన గలిగిన పున్న మొక్క (పాద్దుండేరా! సామీ! కన్నులు ముద్దాడ కలిగిన నే జంట కలువపువ్పుల పూజించేరా! సామీ! సన్న మాగారంట గలిగిన నాగుల చౌత్మికతము అండేరాపామి! చన్నులంట గలిగిన బంగరుకలశము శిఖరముపై నుంచేర! సామీ!

1 9221

తియ్యని మోవాన గలిగిన ననజుంటి తేనెలారగింపించేర! సామీ! శయ్మపై దాని న న్నెనయ జేసీన వసంత చతుర్దశి చెల్లించేర! సామీ!

వాయ్యారి జిగి చూపుల నన్నుజూచిన నాప్పుగా నారతులెత్తేరా! సామి! నెయ్యంపు బొందున చెమటలదడిసిన నిత్యాభిషేకము చేసేరా! సామి!

1 3221

బాలనన్ను బిలిచిన నిన్ను మువ్వగో పాలరాయడని పిలిచేరా సామి! చాల్రపొద్దు వేడుక నుండ గలిగిన జాగరములు గావించేరా సామి! మేలుగ రతులను మెలగిన నీకు లక్ష్మికి గల్యాణము చేసేర! సామి!

వాలుగంటి యెద నుండ గలిగిన నే వేళ నిన్ను నేదలచేరా! సామి!

1 922 1

42. mukhaari

innividhamula puuJinceeraa saami! yintinanu guurcumii! ninnentoogaa veeDukonnanduku naaku nenjili diircu sumii! naasaami!

| inni |

kanne moomu neenu kanugona galigina punna mokka proddunDeeraa! saami! kannulu muddaaDa kaligina nee JanTa kaluva puvvula puujinceera! saami! sanna nuugaaranTa galigina naagula cauti vratamu lunDeeraa saami! CannulanTa galigina bangaru KalaSamu Sikharam pai nunceera! saami!

I inni I

tiyyani moovaana galigina nanajunTi teene laaragimpinceera!

sayyapai daani nannenaya jeesina vasanta caturdasi cellinceera!

I saami I

voyyaari jigicuupula nannujuucina noppugaa naaratu letteeraa! saami! neyyampu bonduna cemaTala daDisina nityaabhisheekamu ceeseeraa! saami!

I inni I

baala nannu bilacina ninnu muvvagoopaala raayaDanipiliceeraa!

caalaproddu veeDuka nunDagaligina Jaagaramulu gaavinceeraa saami

meeluga ratulanu melagina niiku lakshmiki galyaaNamuceeseera saami

vaaluganTi yada nunDa galigina nee veeLa ninnu nee dalaceeraa! saami!

Linni I

"A young lover's supplication to the lord"

(42) saamaanya -

Heroine is of deevadaasi category, with a taboo for any lovemaking. But the hero is ardently in love with her, as such, he goes on making prayerful offerings to his personal god to bless him so that his desire is fulfilled.

It is of interest to note that the hero in this lyric is not Muvvagopala but the composer Kshetrayya himself supplicating to the Lord, to fulfil his desire and love for the Devadasi (Mohanangi), who refused his approaches of love and challenged him to compose lyrics in praise of the Lord if he can. As such, this lyric, we contend to be an earlier composition of kshetrayya, an auto-biographical one) which came out even prior to the one which was universally acclaimed to be the first lyric - viz., 'Sripati Sutu' which was the ultimate outcome of long penance and trance.

I offer you worship in ever-so-many ways,
O Lord unite her with me!!
For having supplicated you to such an extent,
O Lord fulfil my desire!!

If i could comprehend the girl's face,
I shall be fasting on the full-moon-night of spring!
If I could, once, kiss the pair of her eyes
a pair of lilies will be offered to you!!
If I could touch the smooth line below her navel
On the fourth lunar day of snakes I shall be fasting!
If I could lay my hands on her pretty breasts,
a golden vase will brighten your temple top!!

I offer you ...

If I could drink the honey of her sweet lips,
honey from fresh blossoms will be offered to you!

If you make me lay her and enjoy on my bed
penance will be observed on the fourteenth lunar day of Ananta!

If that coquet throws at me her shining glances
your sanctum will be made to glow with the sacred lamp!

If I get perspired in her comforting embrace
You'll be offered every day a perennial ablution!!

I offer you ...

If at all that teen ager beckons me at least once,
You'll be praised, my Lord, as Prince Muvvagopala!

If I could have a long session of pleasant time with her
nights for me, henceforth will be wakeful and prayerful!

If I am able to enjoy her fairly in game of love,
Your sacred wedding with Lakshmi will be celebrated!

If I am able to gain a place in the heart of the fair-eyed-one
I shall always be meditating on you O my Lord!!

I offer you ...

43. బిలహరి

కోపము రాదా? ఎవ్వరికైనా బాపురె! మువ్వగోపాలుని చెలికాడు చేపట్టిన మొదలు చెవ్వంది లింగడు ఆపె ఇంటిలో దన్నాడు కొన్నది వించు నాటి నాటికి వాడు నా వద్దికి వచ్చి

15 5301

మాట్లాడక యల్ల మగువ ఇంటిలోనైతె చేటుగజ్జెలే తంబుర మీటి వింతపదాలే మీటు జాటులెల్ల మెలత ఇంటిలోనైతె సరసీజాక్టిరో! వాడు చలువ దుప్పటితోడ వరసకు వాడిందు వచ్చి యందుబోతే బరుసురుమాలె బోడితలకు బొండుమల్లెలే విరులసరాలె ఇదిగాక సరిగ దుప్పటి వల్లెవాటుతో బోతే చెలువుడు చక్కని చెప్పంది రింగడు అలుకజేసీ మూగవాని వలెను నాతో గలసీ యిప్పుడల్ల కలికి యింటికి బోతే కలవరములె పావురంపు పలుకులే యదియునుగాక అలివేణి, దాని కళుకు వాడె యుంటే

15 5 5 5 1

I కోపము I

1 కోపము 1

43. bilahari

Koopamu raadaa? evvarikaina baapure! muvvagoopaaluni celikaaDu ceepaTTina modalu cevvandi lingaDu aape inTiloo da nnaaDu konnadi vinTe

I koopamu I

naaTi naaTiki vaaDu naa vaddiki vacci maaTlaaDaka yallaa maguva inTiloo naite vreeTu gaJJale tambura miiTi vintapadaalee miiTu JaaTulella melata inTiloo naite

I koopamu l

sarasi jaakshiroo! vaaDu caluva duppaTitooDa
varasaku vaaDindu vacci yandubootee
burusu rumaale booDitalaku bonDu mallelee
virula saraalee idigaaka sariga duppaTi vallevaaTutoo bootee
I koopamu I

celuvuDu cakkani cevvandi lingaDu alukaJeesi muugavaani valenu naatoo galasi yippuDalla Kaliki inTiki bootee Kalavaramule paavurampu palukulee yadiyunugaaka aliveeNi! daani KaLuku vaaDai yunTee

I koopamu I

"How can He go to the other woman?"

(43) Heroine: Samanya - Kalahantarita

Here, heroine is a courtesan, who has had a tiff with her unfaithful lover, Her jealousy for the other woman and lenience towards her lover are explicit, along with her capacity to chide him for his pranks. Elsewhere earlier in this book we have already mentioned that Cevvandi Linga is none else but Lord Nataraja of Cidambaram. As such, this must have been composed by Kshetrayya when he was shuttling between kanci and Cidambaram. In our Biographical monograph on Kshetrayya, we even conjectured that Cevvandi Linga could be an associate friendly character in Kshetrayya's life, starting from being a school-mate having studied under the same teacher for music and dance, and belonging perhaps to a family of dance masters having 'Cevvandi' as their title or family surname.

-000-

Would anyone he quiet without getting angry? My god, ever since the chum of Muvvagopala, Cevvandi Linga had won me over, if one hears what-so-ever he had been saying only tantalising me in that woman's house,

Would anyone ...

Day after day having approached me,
like a dumb art-less lover keeping ever mum with me,
he revels in her house, now, with jingling of bells,
and strange songs sung to the accompaniment
of drone from Tamboora and strains of melodies!! Would anyone ...

O lotus-eyed-one, when he came to me for the first time he had no charm to mention, but a spotless upper cloth; but, now, when he goes to her, he dons a silk scarf, a garland of blossoms around his clean shaven head, and a guiltedged upper cloth hanging over his shoulder!!

Would anyone ...

Charming chum Cevvandi Linga, when he apprached me assumed anger as towards a wedded wife, but, now, how is he in that woman's house, enjoying love-warblings and pigeon calls over and above, fair-haired one! if he behaves hen-pecked!

Would anyone ...

92

44. ముఖారి

వచ్చిననేమి రాకున్ననేమి వనితరో: సీ వద్దికి ముచ్చట దీర మా మువ్వగోపాల! రా రా యని మోవియాన నిచ్చేహ్ చెలియా!

1 వచ్చిన 1

చేరదీసేవో యిందు రమ్మని చెక్కు నొక్కేవో? వారిజాక్షి! నీపై వలచిన వాడని గానరించేవో? రమ్మని నన్ను కరుణజూచేవో? నేరము లెంచేవు నెనరు లేనిచోట

1 30) 5 1

విత్తమిచ్చేహా? దేవుడని సేవచేసేహా? పుత్తడి బొమ్మా! నీ పొందుగోరిననన్ను పాత్తుజేరేహో మరునిచేతి పోరుదీర్చేహా? మత్తురాలవు నీ మాట నమ్మి యిందు

1 32 3 1

మనవి వినేహో? బాగాలిచ్చి మడుపాసంగేహో? మునుపటివలె నన్నెనసి నోరునిండ ముద్దు పెట్టేహో నా మదిలోని మోహమెంచేహో?

130)31

44. mukhaari

vaccina neemi raakunnaneemi vanitaroo niivaddiki muccaTa diira maa muvvagoopaala! raa raayani moovi yaana nicceevoo celiyaa!

I vaccina I

ceeradiiseevoo yindu rammani cekku nokkeevoo? vaarijaakshi! niipai valacina vaaDani gaaravinceevo? rammani nannu karuNa Juuceevoo? neeramu lenceevu nenaru leeni cooTa

I vaccina I

cittamicceevoo? deevuDani seeva ceeseevoo? puttaDi bommaa! niipondu goorina nannu pottu Jeereevo maruniceeti pooru diirceevoo? mattu raalavu nii maaTanammi yindu

I vaccina I

manavi vineevo? baagaalicci maDuposangeevoo? munupaTivale nannenasi nooruninDa muddu petteevoo naa madilooni mooha menceevoo?

I vaccina I

(44)

"Indulgent lover to an obstinate beloved"

Hero: dhrishta; Heroine: Parakiiya, Madhya

Here the hero is one who never tires of seeking forgiveness of his love as often as he is guilty and warned of misconduct. The heroine is the one making love out off wedlock; who knows how to talk to him in an uninhibited manner.

-000-

How does it matter O dame, whether I enter your parlour or not!

To the fulfilment of my pleasure, calling me Muvvagopala,

Would you allow me to kiss you at all O my dear!! How does it ...

Would you pull me on to your bosom, courteously calling me, and caress my cheek, O lotus-eyed-one, since I loved you, would you care for me and shower your grace, or find fault with me that you don't get my love at all!!

How does it ...

Would you surrender your heart and worship me like a god
O golden doll, would you join my company, since I longed for yours,
and settle the matter with Cupid but since you are excited
with pride, to believe your word!!

How does it ...

Would you listen to my appeal and entertain me with betel leaf and nut; and like in the past, would you hug me and favour me with a mouthful of kiss;
Would you assess my anguish and fondle me at all, sweetly calling me Muvvagopala!!

How does it ...

45. పున్నాగవరాళి

ఇందుకేమి సేతునమ్మా! ఇందువదన కడప వేంకటేశు డెంతదూరాన నున్నాడో ఎక్కువ మోహమున నన్ను నేవేళ గౌగిట జేర్పు హ డొక్కడే పవ్వళించి యుండ నోపునటవే? పక్కలోన వెదకి కానక (పాణేశుడెంత కలువరించేనో మిక్కిలి విరహ వేదనచేత జక్కని సామికి మేనెంతచిక్కెనో నెలతరో! నాకెమ్మో వానక నిమిషమైన దాళలేడు

| අංක |

| අංකා |

నెలతరో! నాకెమ్మో వానక నిమీషమైన దాళలేడు యెలమి నా పొత్తునే గాని భుజియింప నొల్లడు తెలియనైతే మా యిద్దరివలపు దృష్టిదాకె నమ్మ లార! వలరాజునన్ను బాధించి నట్ల నా చెలువుని నేడెంత వెతల బెట్టనో

l අංජා l

పడతిరో! మువ్వగోపాలుడైన కడప వేంకోటేశుని గూడి యెడబాయక యుందునని - యెంచుకొంటి తడయకే నొకటి తలచితేదైవ మొకటి దలచినందుకు తొడబడినే తెగువజేసెద నంటె తొయ్యలి! వాడేమి చేసుకొనునో

l අංජා l

45. Punnaaga varaaLi

indukeemi seetunammaa! yevaru tooDi tecceda rammaa! induvadana kaDapa VeenkaTeesuDenta duuraana nunnaaDoo

| | indu | |

ekkuva moohamuna nannu neeveeLa gaugiTa Jeercuvaa
DokkaDee pavvaLinci yunDa noopunaTavee?
pakkaloona vedaki kaanaka praaNeeSuDenta kaluvarinceenoo
mikkili viraha veedana ceeta
Jakkani saamiki meenenta cikkenoo

nelataroo! naakemmoovaanaka nimishamaina daaLaleeDu yelami naa pottuneeganani bhuJiyimpa nollaDu teliya naitee maa yiddarivalapu drusTidaake nammalaara! valaraaJu nannu baadhinci naTla naa celuvuni neeDenta vetala beTTenoo paDatiroo! muvvagoopaaluDaina kaDapa veenkaTeesuni guuDi yeDabaayaka yundunani yencukonTi taDaya neenokaTi talacitee daivamokaTi dalacinanduku toDabaDinee teguva Jeeseda nanTe toyyali! vaaDeemi ceesu konunoo

"the lover who is far away"

(45) swiiya - Madhya - Proshitapatika

Heroine in this lyric is wedded wife, whose grief for the separation of her lord, who has gone far away and her recollection of his indulgence and her pampering, while they were together, are narrated to a maid in waiting. This lyric portrays the state of mind Rukmini the dear devouted wife of Kshetrayya was having at Movva when he was far away in the south.

-000-

What shall I do for this, who will bring him here?
O! fair faced one, how far away is Venkatesa of Kadapa?

What shall I ...

Accustomed to pulling me towards him, into embrace with extreme passion,
Would he be able to sleep alone?
Searching for me on the bed and not finding me there,
Would he not be calling me aloud in his dreams?
Due to excessive anguish of separation,
how much would he have got emaciated?

What shall I

O bright- faced one, he could not remain even a minute without sipping the nectar of my lips; he would not relish his food at all unless it was served in my loving company; I did not realise that our love was subjected to evil eyes O my friends! would my beloved also have not been harassed now in the same way as I had been a target of Cupid? What shall I

Having joined Venkatesa of Kadapa, who is Muvvagopala, O fair one, I hoped that we would be inseparable for good;

without delay, since I thought of one way and God disposed it of in another, in haste, if I think of taking any risk, my friend, I am afraid of what he might do!!

46. కల్బాణి

నీ పాందు సేయక మాన మువ్వగోపాల! నీ పాదమాన నాపాందు నీవెడ బాయకురా! చాల సమ్మతిరా! నిన్ను నా (సాణనాథ!

1 నీ పాందు 1

ఎవ్వరాడిన నాడనీ మగ డేమి సేసీన జేయనీ! నవ్వే కారెల్ల నవ్వనీ, యత్త నమ్ప దూరితే దూరనీ! సామీ

కన్నవారు రవ్య సేయనీ నా కాపురమేమె నగానీ అన్నదమ్ము లెడబాయనీ చాల ఆరురూరెతె కానీ నా సామి!

నీ పాందు 1

నీఫునే గూడగా జూడనీ మామ నేరము లెంచిన నెంచనీ! బావ చాల రట్టుచేయనీ చుట్ట పక్కాలు దిట్టిన దిట్టనీ! సామీ

1 à పాందు I

46. KalyaaNi

niipondu seeyaka maana muvvagoopaala! nii paadamaana naapondu niiveDa baayakuraa! Caala nammitiraa! ninnu naa PraaNanaatha!

I niipondu I

evvaraaDina naaDani magaDeemi seesina jeeyanii! navvee vaarella navvanii, yatta nannu duuranii! saami

I niipondu I

Kannavaaru ravva seeyanii naakaapura meemaina gaanii annadammuleDa baayanii Caala aaruduuraite kaanii naasaami I niipondu I niivu nee guuDagaa JuuDanii maama neeramu lencina nencanii baavacaala raTTu ceeyanii CuTTa Pakkaalu diTTina diTTanii saami

46. "Abandons every one for the paramour Supreme"

Heroine in this lyric is Parakiiya; ParooDha; Gupta Vritta surata gopana; Lakshita; married woman making love beyond wedlock; Who is capable of concealing her secret affair but, quite capable of going to any extent to face the consequences of her actions. In the doctrine of Bhakti, the devotee is often compared to such a woman while the beloved is the Lord of all.

I will not give up your company, Muvvagopala, By your sacred feet, I swear!!

I will not ...

I pray you do not give up my company, I have full faith in you, O lord of my life!!

I will not ...

Let them say what they say, I dare my husband to do what he says! Let all those who laugh at me, laugh away and if my mother-in-law were to chide me, let her I will not ... do so my lord!

Let my parents put up a fierce row and let what-so-ever happen to my wedded life! Let my brothers desert me, let scandal and censure be raised all over me!

I will not ...

Let them see both of us together, and let my father-in-law spell out all my faults; Let my brother-in-law bring my case before the elders and let all the relations heap abuse on me!

I will not ...

47. సావేరి

నీ మేలు మరతునాటే! యో ముద్దుగుమ్మ! కామిని తిరువళ్ళూరి వీరరాపువులపొందు గరిగె నెన్నటికెన నో చెలియా!

15 1001

ఇంతి నీ వంటి సఖిని నెన్ని జన్మములకైన సంతరించుకోగలనా సగము దేహమిచ్చిన యెంతైనా నీ రుణము దీరునా మదిలోని వేదన ఎంతటనైన చల్లారునా నీవు రాకున్న కాంతుడు నమ జేరునా యెన్నటికెనా

15 1001

మనసు చీకటి గమ్మి మాటాడ చెలులులేక ఘనమైన విరహాగ్ని గాగేటప్పుడు వచ్చి నను బేర దీసితివి తనుమధ్య స్టాణే శుని దార బోసితివి నను జెప్పిన వనజాక్షుల నోరు మూసితివి యెన్నటికెన

1 ఏ మేలు 1

బాలరో మున్నగోపాలుడౌ వీరరాఘవున కీలాగున నున్న సుద్ది హితవుగ విన్నవించి వాలాయ మిందు రప్పించితివి తేరిచూడని వాలుగంటుల మెప్పించితివి నను గూడిన వానిచే బాస రిప్పించితివి యెన్నటికెన

15 3001

47. saaveeri

nii meelu maratunaTee! yoo muddugumma! Kaamini tiruvalluri viira raaghavula pondu galige nennaTikaina noo celiyaa!

I niimeelu I

inti niivanTi sakhini nenni janmamulakaina santarincu koogalanaa sagamu deehamiccina yentainaa nii ruNamu diirunaa madilooni veedana entaTanaina callaarunaa niivu raakunna kantuDu nanu Jeerunaa yennatikaina

I niimeelu I

manasu ciikaTigammi maaTaaDa celululeeka ghanamaina virahaagni gaageeTappuDu vacci nanu ceera diisitive tanumadhya praaNee Suni daara boositivi nanu Jeppina VanaJaakshula nooru muusitivi yennaTikaina

l niimeelu l

baalaroo muvvagoopaaludau viira raaghavuna Kiilaaguna nunna suddi hitavuga vinnavinci vaalaayamindu rappincitive teeri cuuDani VaaluganTula meppincitivi nanuguuDina Vaani ceebaasa lippincitivi yennaTikaina

47. "Rapproachment of lovers through a woman friend"

Heroine: Parakiiya; Mudita

A woman under taboo from making love (like a Devadasi) praises and thanks her maid for having helped her meet her paramour. It is felt that the incident and characters in this lyric might be having some autobiographical element in Kshetrayya's life.

Can I forget your favour O lovable doll! O young woman, at least after a long time, I am able to achieve communion with Veera Raghava of Tiruvallur O, my dear!!

Can I forget ...

Dear, can any one get a friend like you for many generations, even after bequeathing half of one's own physical self?

Can I forget ...

Can I get redeemed of my indebtedness to you? Had you not come into the scene, how could the anguish in my heart

have subsided and helped my lord return to me after ages!

Can I forget ...

When darkness spread all over my mind and there were no friends around me to talk, and when I was at the boiling point in the fire of frustration, you came there pulled me towards you, O beauty with a thin waist, and gifted away to me the lord of our life, having shut the mouths of those jealous women for good!!

Can I forget ...

O young woman, you conveyed the news about my plight to Veera Raghava, who is Muvvagopala, in an agreeable manner, made him come here under compulsion, and due to your good offices,

one who never cared to see me, was reconciled and made promises for all time!!

48. మోహన

పరదేశమున జేసిన పనులిందు జెప్పరాకురే! తరుణులార! యిదెక్కడి జోలి తాళగదరే! మీ పుణ్యమయ్యాని!

1501

దాని యింటికి పోయి వలచి ధనములిచ్చి వేడుకొన్నాడా? వాని చక్కదనమే చూచి వలచి పైకొని బతిమాలి గాన విద్యా ప్రాధిమచే కరగించినట్లు గాబోలు మానిని మగవాడు గనుక మనసు నిలుప లేడాయె

1301

పూచిన తంగేడు వలెనె భూషణ భూషితురాలై చూచి మరుడంపిన మోహీనీ సుదతి వలెనె వచ్చి నిలిచి యో చక్కని ముద్దసామి యొంటి నుండ మేరగాదని లేచివచ్చి మా యింటిలో బవళించ మనెగాబోలు

1301

ఎన్నగ మధురాపు రీశుడైన మువ్వగో పాలుడు నన్ను మరుకేళిలో గూడిన నాటినుండి యన్యమెరుగడు చిన్నెలవాడు గాదమ్మ చెలియరో గాంభీర్యశాలి కన్నెరో నే దగ్గరలేని కాంతాళాన నెనట్లు గాబోలు

1501

48. Moohana

Paradeesamuna jeesina panulindu jepparaakuree! taruNulaara! yidekkaDi jooli taaLagadaree! mii puNya mayyiini!

| Para |

daani inTikipooyi valaci dhanamulicci VeeDu konnaaDaa? vaani cakkadanamee cuuci valacipaikoni batimaali gaana vidyaa prauDhimacee karagincinaTlu gaaboolu maanini magavaaDu ganuka manasu nilupa leeDaaye

| Para |

Puucina tangeeDu valene bhuushaNa bhuushitu raalai cuuci maruDampina moohinii sudati valene vacci nilaci yoocakkani muddu saami yonTi nunDa meeragaadani leecivacci maayinTiloo bavaLinca mane gaaboolu

I Para I

ennaga madhuraa puriiSuDaina muvva goopaaluDu nannu marukeeLiloo guuDina naaTanunDi yanyamerugaDu Cinnela vaaDu gaaDamma celiyaroo gaambhirya Saali kanneroo nee daggaraleeni kaantaaLaana nainaTlu gaaboolu

I Para I

48. "Lover's exploits in the foreign lands"

swiiya : ProuDha dhiira, Preema garvita

Here the heroine is a model of chastity and wifely devotion; She is free from self-restraint, but tender in her relationship with her husband, forgiving his pranks although does not hide her anger; at the same time proud of her possession.

Most of all that is said about Muvvagopala in this lyric, against and in his favour, will fit in with the character-mould of

the author Kshetrayya.

Exploits made in foreign lands need not be retold now!

What is all this, O young maidens, Would'nt you put a stop, for goodness's sake !!

Exploits...

Having gone to her and paying profusely
do you mean to say, he begged for her?
Was she not charmed by his manliness
and having made love and prevailed upon him,
Would she not have been able to trap him by her
excellence in the art of music?
Perhaps he could not have controlled his mind

since essentially he is a male my dear!!

Exploits ...

Adorning herself with ornaments like
the plant which blossoms from top to bottom,
having approached him like the divine nymph
as it were chosen by cupid purposely
addressing him as the charming sweet lord
and alerting him that he shouldn't be alone;
she would have perhaps asked him to get up,
follow her and sleep in her apartment!!

Exploits...

Muvvagopala, who is lord of Madhura never knew anyone else, ever since he had me; Not a trite tripper, O my dear, he is an impenetrable and exceptional hero; Young friend, since I was not around near him, he might have yielded to heat of separation!!

Exploits...

49. యదుకుల కాంభోజి

ఎంత చక్కనివాడే నా సామి వీడెంత చక్కని వాడే ఇంతి మువ్వగో పాలుడు సంతతము నా మదికి సంలోషము చేసెనే

12001

మొలక నవ్పులవాడే ముద్దుమాటలవాడే తళుకారు చెక్కుటద్దముల వాడే తరిరాకు జిగి దెగడదగు మోవీ గలవాడే తెరిదమ్మి రేకు కమ్మల నమరువాడే

12001

చిరుత స్థాయము వాడే చెలువొందు విదియ చెం దురు గేరు నొసలచే మెరయువాడే చెరకు విల్తునిగన్న దొరవలె నున్నాడే మెరగు చామన చాయ మేనమరువాడే

1 7001

పాదలు కెందామరల పెంపాదవు పదముల వాడే కొదమ సింగపు నడుము కొమరమరువాడే మదకరి కరముల మరపు చేతులవాడే సుదతి! మువ్వగో పాలుడెంత సాగసుగలవాడే

1 7001

49. Yadukula Kaambhooji

enta cakkanivaaDee naasaami ViiDenta cakkani VaaDee inti muvvagoopaaluDu santatamu naamadiki santooshamu ceesenee

I enta I

molaka navvulavaaDee muddu maaTala VaaDee taLukaaru cekkuTaddamula VaaDee taliraaku jigi degaDadagu moovi galavaaDee telidammi eeku kannula namaru VaaDee

I enta I

Ciruta praayamu vaaDee celuvondu vidiya cen duru geeru nosala cee merayu vaaDee ceraku viltuni ganna doravale nunnaaDee meragu caamana caaya mee namuru vaaDee

I enta I

podalu kendaamarala pempodavu padamula vaaDee kodama singapu naDumu komaramaru vaaDee madakari karamula marapu ceetula vaaDee sudati! muvvagoopaaluDenta sogasugala vaaDee

| enta |

49. "The youthful charm of the divine Cowherd"

Heroine: swiiya, Madhya, Preemagarvita.

A model of chastity and wifely devotion. She is swayed by shyness and love but self-confident, she is proud of her possession too.

What a charming lover is my lord
What a charming lover!
O maid, always Muvvagopala
extends pleasure to my mind!!

What a charming ...

His smiles are frequent and his speech is ever so sweet; and his cheeks shine like mirrors! tenderest leaf-buds can't compare with his lips! and white lotus petals fit into be his eye-lids!

What a charming...

Of youthful age, with a nice forehead he glows like the pleasing crescent moon! He is like the Lord, the father of Cupid, and his body is glowing with a sky-blue hue.

What a charming...

With so delicate feet like the red lotus, and a beautiful waist line like that of a lion with arms throwing into oblivion, a rogue elephant's trunk O woman, Muvvagopala is of inestimable beauty.

What a charming...

50. ముఖారి

ఏమనేవు ఆనతీరా? యేమి సేతురా? తామసమేల జేసేవు? దక్కితి మువ్వగోపాల!

15531

పదము బాడగ వినేహో I చదరంగమే చూచేహో? సదయుడ! కౌగరించేహో! చక్కెర కెమ్మోవే నొక్కేహో!

1 223 1

తిలక మే తీరుగ దిద్దదునో దేవుడవని (మొక్కుదునో? పాలయలుకలె సేయుదునో? చెలిమితో లాలింతునో?

15331

చేరికూడి యుందునో చెక్కిలి నొక్కుదునో? కూరిమితో విడెమిత్తునో? గొబ్బున మువ్వగోపాల!

15531

50. Mukhaari

cemaneevu aanatiiraa? yeemiseeturaa? taamasa meela jeeseevu? dakkiti muvvagoopaala!

I eemanee I

Padamu baaDaga vineevoo! cadarangamee cuuceevoo? sadayuDa! Kaugalinceevoo! cakkera kemmoovee nokkeevoo!

I eemanee I

tilaka mee tiiruga diddudunoo deevuDavani mrokkudunoo? Polayalukala seeyudunoo? celimitoo laalintunoo I eemanee I

50. "Sweet love - talk to the Divine Lover"

This lyric depicts the love of an ideal woman of wifely devotion and an ideal husband who is God incarnate to her (swiiya); (Anukuula Naayaka)

What do you prefer, please do command, what shall I do? Why this tardiness, I have surrendered Muvvagopala!!

What do you ...

Would you like to listen to a lyric sung, Or would you like to watch the chess-game? Gracious one, would you like to embrace; Or would you like to press the sugary lips?

What do you ...

Shall I touch up the tilak on your fore-head or shall I bow down to you as my deity?
Shall I assume anger and oppose you
Or fondle you with affection?

What do you ...

Shall I join and be with you and softly stroke your cheek?
Shall I serve you betel-leaf and nut With all my heart, Muvvagopala?

What do you ...





49. paarswanikuTTakam 50. lalaaTa tilakam 51. kraantakam

52. kuncitam 53. cakramanDalam 54. uroomanDalam

51. సావేరి

కొంచెగత్తెలా? మీరో చెలియరో! కొంచెగత్తెలా? నా గుణము తెలియక నమ్నడి కించి వాడు తాము కేరికేరి నవ్వేరు అలిగి రాడు తోడి తెమ్మని సఖుల నంపితె చెలువుని తోడి తెచ్చి తలవాకిట నుంచి యలదాని గూడి రా ననెనంటె నా మది కలగి కన్నీరు నించగా తోడి తెచ్చేరు పారుగింట పతి నుంచి తరుణి! నీ పతి యూరి కరిగేటప్పుడు దయమరువ వద్దని నీతో నెరిగింపు మనెనన విరహ వేదనచేత బౌరలగ నప్పుడు విభుని తోడి తెచ్చేరు నెలత! మువ్వగోపాలునికి నా సఖి గట్టిన

వలున గట్టి స్ట్రీ పలెనే యలవరించి యిందు దెచ్చి

తొలగి యచ్చట నుండ గలసి విభుడు నవ్వె

అలివేణి పవ్వళించు మతడిందు రాడని

I Source I

1 EO SYEO I

I SOJKJE I

I STO BX BOT I

51. saaveeri

Koncegattelaa? miiroo celiyaroo! Koncegattelaa? naa guNamu teliyakaanannuDi Kinci VaaDu taamu Keeri Keeri navveeru

| | Koncegattelaa | |

aligi raaDu tooDi temmani sakhulanampite Celuvuni tooDi tecci talavaakiTa nunci yala daaniguuDi raanane nanTe naamadi kalagi kanniiru nincagaa tooDi tecceeru

| | Koncegattelaa |

poruginTa patinuci taruNi! niipati yuuri karigeeTappuDu dayamaruva vaddani niitoo nerigimpu manenana virahaveedana ceeta boralaga nappuDu Vibhuni tooDi tecceeru

| | Koncegattelaa | |

nelata! muvvagoopaaluniki naasakhigaTTina Valuva gaTTi strii valenee yalavarinci yindudecci aliveeNi Pavvalincu mataDindu raaDani tolagi yaccaTa nunDa galasi vibhuDu navve

| | Koncegattelaa | |

51. "Maiden friends' Practical jokes"

swiiya - Mugdha - Vipralabdha

This lyric portrays the pranks of some flippant maiden friends against their friend, the heroine a devoted wife and an artless young woman not cunning enough, by hiding her husband first, then playing many other tricks finally presenting him to her in a woman's attire passing him off for a lady. The hero and the heroine both have a great relief when he reveals his identity.

Are you so small - minded O my dear friends!

Are you small - minded, not knowing my nature
you make fun of me and join him in boisterous laughter!

Are you so

He was angry and kept himself away, when I sent you to bring him here;

Having brought him here and kept him at the threshold; You said, he joined her and refused to come to me; When with broken heart I shed tears did you not bring him in?

Are you so ...

You kept him at a neighbour's house and conveyed me his parting message

Was, to be kind and not to forget him, but out of pangs of separation

When I started rolling with grief, did you not bring him in?

Are you so ..

O young woman, my maid's attire was given to Muvvagopala, like a woman he was made up

and brought and left with me here, to sleep with me, since my lord wouldn't be coming;

when all of you left us together,

my lord revealed himself to me amidst laughter!!

Are you so

52. ఘంటారవము

కోమలిరో! వలచినందుకు గోపాలుడనరా! నన్ను యేమేమని పేరున బిలుతురో తెలియదు సీమలో జనులందరయ్యయ్యో!

15 201

ఆముకొన్న తమి నిలువలేనప్పుడు ఆశల బెట్టితివి కాముతూపుల మనను గరిగి మతిమాలిన కరుణజూడ వైతివి రామరో! యిక దాళరా దేలుకొమ్మం ఓ రమ్యము గాదంటివి సోమవదన! రేపుమాపట కడకు జూజమే చేసితి వయ్యయ్యో!

15 301

చెలిమికై నేవెంత చుట్టుక తిరిగిన చింతలజెట్టితివి నెలతర్! అందుకు కొలుకుల వడియు నీరు దుడువవైతివి అలన నే వెన్నెల కాక కుడుకగా చల్లని మాటలాడవైతివి చలపాదివై పగ సాధించి జాలిమాలి జెట్టితిపయ్యయ్యా!

1 కోమలి1

పలుకరించి మా మువ్వగోపాల రమ్మని బత్తిసేయవైతిని నరినాక్షి! నన్నుగూడిన నాడిచ్చిన నమ్మికే మరచితిని చెలియరో! సీవద్ద జాము నిలుచుండినా చేరదీయవైతిని కలికిరో! నా వంటి వాని మే లెన్నక గర్వాన నుంటి వయ్యయ్యో?

1కోమలి∣

52. ghanTaaravamu

Koomaliroo! Valacinanduku goopaaluDanaraa nannu Yeemeemani Peeruna biluturoo teliyadu siimaloo janulanda rayyayyoo! | | Koomali | |

aamukonna tami niluvaleenappuDu aaSala beTTitivi Kaamu tuupula manasu garigi matimaalina karuNa

JuuDavaitivi

raamaroo! yika daaLaraa deelukommanTee ramyamu

gaadanTivi

soomavadana! reepu maapaTa kaDaku juujamee ceesiti Vayayyoo!

| | Koomali | |

celimikai neenenta cuTTuka tirigina cintala beTTitivi nelataroo! anduku kolukula vaDiyu niiruduDuva vaitivi lalana nee vennela kaaka kuDukagaa CallanimaaTalaaDa vaitivi

Calapaadivai paga saadhinci Jaalimaali beTTiti

Vayyayyoo!

Palukarinci maa muvvagoopaala rammani battiseeyavaitivi nalinaakshi nannuguuDina naaDiccina nammikee maracitivi Celiyaroo! niivadda jaamu nilucunDinaa ceeradiiyavaitivi kalikiroo! naavanTi vaani meelennaka garvaana nunTi vayyayyoo?

52. "unrequited love of an obstinate woman"

naayika: swiiya or Parakiiya, ProuDha, dheera, Naayaka: SaTha;

This lyric is a supplication to the beloved by the hero who is crafty, hollow-hearted and even treacherous to his love. The heroine is an ideal wife, sensitive to pleasures and pains of love, and makes no secret of her anger. This is one of the many lyrics of Kshetrayya in which, either his adolesent episode of love with deevadaasi, or his civility (though shortlived) towards his own wife - is often reflected. We contend that, in the two parallel streams of love that Kshetrayya had in his life one with his wife Rukmini and the other, his infatuation for his deevadaasi - friend, he was always treated as Muvvagoopaala, readily by his wife, but the deevadaasi never agreed to identify him with Muvvagoopaala. That is why in this lyric Kshetrayya must be as hero, addressing his deevadaasi beloved (Parakiiya) who never agreed to identify him with Muvvagoopaala and reminding her of her earlier promises made to him prior to her dedication as deevadaasi.

O delicate one, do they not call me Gopala, because I love! I do not know by what other names do people in this realm call me, alas!!

O delicate one ..

When passion overcame me beyond my control
you raised hopes in my heart;
as Cupid's darts bled my heart, making me prevail upon you,
you did not respond with compassion!
Fair one, I couldn't wait, but, prayed for your sway,
you said it was not worth enjoying!
O Luna, passing off day and night
you played with time like dice, alas!!

O delicate one ..

Craving for your company, when I revolved around you, you made my life miserable!

As a result, my eyes were filled with tears you never cared to wipe them fair one!

When I was agitated in moonlight O woman you didn't speak nicely to cool me down!

you became jealous and took vengeance upon me bereft of the least human compassion, alas!

O delicate one ...

You didn't beckon me, calling me Muvvagopala and demonstrate your devotion;
Fair-eyed-one you forgot the promises you made to me on the day when we met for the first time;
O my dear, you did not kindly receive me, even when I waited for hours together before you!
O woman, you didn't care for civilities of such a lover like me, and chose to remain proud, alas!

O delicate one ...

53. సౌర్మాష్ట

ఏ తీరున రమణిని గెలిచి నీవెట్ల రూపాందుదువో? చూతమురారా! మదన : నీ చేతి బలిమి మా చెలియ బలిమి

15 00001

రాతిరనే యేనుగ నెక్కి రాకాచందుడు గొడుగుగాను లేత తెమ్మర మొదలైన బలముల చేత గెలిచెద నంటివా? పోతుడునుగు కుంభములే పాలతిగుబ్బలు మోము చందుడు నాతి (పాణములె చలువ తెమ్మెర జాతి వారిలో పగలు గలదా!

1 2002 1

జంట వీరిదమ్మి యెద నంట గుమ్మెద నంటివా? దంటవే చెలికేలుదమ్మి తమ్మి యొక్కడు సుమ్మీ? తుంట విల్లొకటి నీది; తునియని విండ్లు చెలియ కన్బామలు యింట గెలిచి రచ్చగెలువ వలెనను నెన్నిక లేక బూనితివి

1 ఏతీరున 1

అంచలు మా చెలిని జూచి యడుగుబెట్ట వెంచి చూడ పంచవెన్నెల చిలుక పలుకులే చాన పలుకులు పంచబాణములు నీదు పడతిచూపులే తూపులనగ నెంచ శక్యము గాదా మీద నేలు కొన్నాడు మువ్వగోపాలుడు

I ఏతీరున I

53. sauraastra

eetiiruna ramanini gelici niiveTla ruupondudoo? cuutamu raa raa! madana nii ceetibalimi maa celiyabalimi

|| eetiiruna ||

raatiranee yeenuga neKKi raaKaa candruDu-goDugugaanu leeta temmera modalaina balamula ceeta geliceda-nanTivaa? pootu Teenugu Kumbhamulee polati gubbalu-moomu candruDu naati PraaNamule caluvatemmera Jaativaariloo pagalu galadaa!

JanTa viridammiyeda nanTa gummeda nanTivaa?
danTavee celikeelu dammi tammi yokkate summii?
tunTa villokkaTi niidi tuniyani VinDlu celiya-Kanbomalu
YinTa gelici raccageluva valenanu nennika-leeka buunitivi

| | eetiiruna | |

PancaVannela ciluka palukulee caana palukulu
Panca baaNamulu niidu paDati cuupulee-tuupulanaga
nenca Sakyamu gaadaa miida
neelu konnaaDu muvvagoopaaluDu

53. "Beloved's beauty, a challenge to Cupid's armoury"

An ideal wedded wife-quite talented and confident of her own winning manners as well as her lord's favourable disposal towards her. Her talents and powers are admired by the maiden friend of the heroine, by way of denigrating the powers of Cupid. All the usual poetic conventions of similies have been utilised in this lyric in the most original and masterly fashion by kshetrayya.

In what way would you win over the woman or where would you retreat?!!

Let us see, come come Madana (Cupid), the power of your arms and the prowess of our (girl) friend!!

In what way...

Mounting an elephant that is night,
and holding the full-moon -umbrella,
did you say that you would win with the help of
your retinue consisting of south -wind and others?
Our friend carries a pair of massive
crowns of an elephant in her breasts;
her face itself is the moon;
and her life-breath being south-wind,
can there be any confrontation among themselves,
between the same species?

In what way..

Did you say you'd pierce her heart with a pair of lotus-darts what a rival are you, she has a pair of hands, but, yours after all is one lotus; your broken sugar-cane bow is single, but an unbroken pair of bows are her eye-brows; Didn't you make a wrong starting not knowing the old adage, that one must win at home before campaigning, at all, outside?

In what way...

Swans on seeing our friend walking, fight shy of laying a single step;

the fair maiden's speech is verily the same as that of a multi-coloured parrot;

Where is the place for your five –sum of arrows before our friend's powerful glances;

Over and above all these, she has been favoured by Muvvagopala!!

In what way..

54. సెంధవి

నాకోపమే నన్నింత జేసె నమ్మా! రాకేందుముఖి నా వద్ది రమణులతనిపై చాడిపలుకగ

12531

నేనే పోయి పిలువవలెనో నెలతనంపుదునో? పూనివాని చెలులతోనే పాసగదెలుపుదునో? వానిమనసు నామనసు దెలిసిన వనిత! నీవే తెలిపేనో! యా నేరములు గాచి ఇప్పుడింటికి రమ్మనవే వాడి వేడి శరముల వంటి నా చురుకు మాటలకు వాడుగాగ దాళుకొని వచ్చె నా విడిదికి యేడాయె నొక్క నిమిష మెవ్వరితో మందలింతు పోడిమి చెడి యిట్లు నా బుద్దికి యింతమోసమై చెలువ మువ్వ గోపాలుడైన శ్రీ వెంకోటశుడు నన్ను వలరాజు కేళి నేలిన వగలెల్ల నిపుడు తలచి నా మేను గరగెను దైవము పగ సాధించెను నిలుపరాని మోహమాయ నీవెన తోడి తేవే!

1 నా కోప 1

1 నా కోప1

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54. saindhavi

naakoopamee nanninta Jeese nammaa! raakeendu mukhi naavaddi ramaNulatani-Pai caaDipalukaga || naakoopa ||

neeneepooyi Piluvavalenoo nelata nampudunoo?
puuni vaani celulatoone posaga delupudunoo?
Vaanimanasu naamanasu delisina vanita! niivee-telipeevoo!
yiineeramulu gaaci ippuDinTiki rammanavee

vaaDi VeeDi Saramula vanTi naacuruku– maaTalaku vaaDugaaga daaLukoni vacce naa vaDidiki yeeDaaye nokka nimisha mevvaritoo mandalintu pooDimi ceDiyiTlu naabuddhiki yinta moosamai || naakoopa ||

celuva muvvagoopaalu Daina sriivenkaTeesuDu nannu Valaraaju keeLii neelina vagalella nipuDu talaci naameenu garagenu daivamu paga – saadhincenu niluparaani moohamaaya niivaina tooDiteeve! | | naakoopa | |

54. "The Repentent beloved's message of reconciliation"

saamaanya.

This lyric portrays the remorse of a courtesan beloved for having had been angry and stubborn towards her lover. With anguish of separation she requests her confidente to ask him to come home. This lyric was composed by Kshetrayya when he was in cuddappa or tirupati, as such, the hero or the dedicatee happens to be VenkaTesa who is the same as Muvvagopala. the conjecture of Kshetrayya about the repentence of an angry beloved can only be his seeking satisfaction against the rebuff he had at Movva, early in his life from his teen–age friend, Mohanangi.

My anger has brought upon me all this misery O bright-faced-one, since the women around me have been carrying tales against him!

my anger..

Shall I myself have got to go and call him or send a messanger – maid to bring him round? or make up my mind and explain to his girl–friends? or would you mediate knowing well either side? all the faults be forgiven now and ask him to come home!

My anger..

My heart-piercing taunts which were like burning sharp arrows because it was he, who could, were with - stood; when he came, a minute appeared to pass like an year,

whom shall I castigate? lack of propriety led me to loss of worldly wisdom!!

my anger...

Young woman, whatever pranks, VenkaTesa who is Muvvagopala performed during the sport of love with me haunt my memory now and boil my body; fate has wreaked vengeance upon me; the langour is uncontrollable, why don't you bring him home?

my anger..

55. సావేరి

బాగాయ నీవగలెల్ల మాబాగాయ! బాగాయ మువ్వగోపాల నీవగలెల్ల మా

। ಭಾಗಾಯ।

నీకు నేమడుపు లెచ్చేది నీవా నెలత చేతికందిచ్చేది లోకులందరు నవ్వేది యది గాక మరేమో ఆగడము చేసేదెల్ల మా నిన్ను నే గౌగిలించేది నీవా నీరజాక్షిని దలచేది నన్ను నీవాడుకునేది అల్ల నన బోణి యింటను నఫ్పుకొనేదెల్ల మా కూడినే నిను లాలించేది మువ్వగోపాల ! నీ వలిగేది చాడిమాటలు వినేది నన్ను చౌకచేసి యల్లసఖిని మెచ్చే దెల్ల మా

I wman I

I ಬ್ಲಾಯ I

1 20 may 1

55. saaveeri

baagaaya niivagalella maabaagaaya! baagaaya muvvagoopaala niivagalella maa

|| baagaaya ||

niiku neemaDupu licceedi niivaa nelata-ceetikandicceedi lookulandaru navveedi yadi gaaka mareemoo aagaDamu ceeseedella maa || baa

| | baagaaya | |

ninnu nee gaugalinceedi niivaa niira JaaKshini-dalaceedi nannu niivaaDuKuneedi alla nanabooNi yinTanu navvu koneedella maa

|| baagaaya ||

kuuDi nee ninu laalinceedi muvvagoopaala? – niivaligeedi caaDi maaTalu Vineedi nannu cauka ceesi yalla sakhini mecceedella–maa

|| baagaaya ||

55."Making love beyond the embrace" swiiya - Madhya - dhiira - Jyeeshtha - Kanishtha

This lyric portrays a heroine who is a devoted wife (swiiya) but, courageous enough to control the pranks of her wayward husband, who is a hero for more than one woman.

you acquit well, in all your pranks, you acquit yourself well, (My lord)!

You acquit well..

Betel leaf circlets offered by me you keep passing on to the other woman and those around us go on jeering at us and with all your cantankerous attitude!!

You acquit well..

As I press you in my embrace, you go on thinking of the other woman, and what all you go on talking about me is laughed at by those in the other woman's house!

You acquit well..

As I keep on fondling you, Muvvagopala, the way you get angry, lending your ears to the tale-bearers, talking ill of me and admiring her!!

You acquit well..

56. కాంభోజి

సుదినమాయనే యీ స్రాద్దు సుదినమాయనే యీ మదనావ తారునిసేవ మనకు గలిగెనే!

1 మదిన 1

్రాద్దన నిలువుటద్దము బొడగన్నఫలము - యీ ముద్దమోము జూడ గరిగె ముద్దలగుమ్మ!

I సుదిన I

ఈ స్రాద్దపూర్ణ కుంభమెదురైన ఫలము భూపాల కుంజరుని నేబొడగంటి నమ్మ!

ద్విజరాజుల సేవించిన దివ్య శకునము యీ విజయరాఘప శౌరిని విడిదిలో గంటిని

| කාස්ත |

56. Kaambhooji

sudinamaayanee yiiproddu sudinamaayanee yii madanaava taaruni seeVa manaku galigenee

| | Sudina | |

prodduna niluvuTaddamu boDaganna phalamu yii muddu moomuJuuDa galige muddulagumma!

| | Sudina | |

iiproddu puurna kumbha meduraina phalamu bhuupaala Kunjaruni neeboDaganTinamma!

| | Sudina | |

dvijaraajula seevincina divya Sakunamu-yii vijaya raaghava Saurini ViDidiloo gantini

| | Sudina | |

56. "In praise of King Vijayaraghava"

This lyric was composed in the court of King Vijayaraghava Nayak at Tanjavur. It was intended to be presented with dance and music before the King, praising him, by the best of the courtesans of the court.

Very auspicious is today; very auspicious is today! Serving Cupid's re-incarnation is our great pleasure!!

Very auspicious ..

The fruit of having looked into the mirror early morning is seeing this most lovable face, O charming little doll!!

Very auspicious ..

the fruit of coming face to face today with a water-pot is seeing this unique and majestic royal person!!

Very auspicious ...

The sacred omen of having worshipped the twice born ones bears fruit in the royal presence of Vijayaraghava!!

Very auspicious ..

57. పంతువరాళి

నన్నేటికి బొమ్మనేరే? వానిపద్దికి మిన్నక వానిపద్దికి మీరేపోరే చెలులార!

। నన్నేటికి ।

పడతి! నేనందు బోను పలుమారు దననోటి మడుపందు నయము చేసి చేపట్టి నన్ను పడకింటికి రమ్మనేనే నే రానంెట కడువెరపించి హుమ్మనేనే అమ్మ! నేవెరతు

। నన్నేటికి ।

మచ్చకంటి యిపుడిపుడు వచ్చిన లేత చన్నులను నొచ్చెననగా ఐట్టీనే! వద్దంటె వినక మచ్చరాన గోరు బెట్టెనే వచ్చెదనంటె ముచ్చువగలదోవ గెట్టెనే అమ్మ! నే వెరతు

। నన్నేటికి ।

నెలత నమ్మిక రిచ్చి యల మువ్వగోపాలుడు చెరిమితో నమ దీసెనే! కుయ్యకుమని ఐరిమినోరు మూసెనే పరవశమై తెరియనైతి నేమేమో జేసెనే అమ్మ! నేవెరతు

। నన్నేటికి ।

57. PantuvaraaLi

naneeTiki bommaneeree? VaanivaddiKi minnaka vaani vaddiki miiree pooree celulaara || nanneeTiKi ||

PaDatinee nandu boonu palumaaru dananooTi maDupandu nayamu ceesi ceepaTTinannu paDakinTiki rammaneenee nee raananTee kaDuverapinci hummaneenee ammaa!-nee Veratu

| | nanneeTiKi | |

maccakanTi yipuDipuDu vaccina leeta cannulanu noccenanagaa baTTiinee vaddanTe Vinaka Maccaraana gooru beTTenee vaccedananTee muccu Vagala doova gaTTenee amma! nee-Veratu

| | nanneeTiKi | |

nelata nammikalicci yala muvvagoopaaluDu celimitoo nanu diisenee ! kuyyakumani balimi nooru muusenee paravaSamai teliyanaiti nee meemoo Jeesenee amma! nee Veratu

| | nanneeTiKi | |

57. "Artless young – bride and lover wellversed in sport" swiiya – Mugdha –NavooDha

Here, the heroine is an ideal wife but just married innocent shy and timid; the behaviour of her hero on the first night was quite freightening to her; the same is described here; the picture is very much rustic and the same pattern of metre as found in the Telugu original which is folkish and theatrical is retained in the English translation also.

Why do you want me to make a move to approach him!
Quietly why did't you go to him,
O my young friends!!
Dear woman, I would not go there oft, his hand took out

from his mouth a half – chewn betel leaf
held out for me
and asked me to come to his chamber
i am freightened!!

O, fair - eyed - one, my unripe pair of breasts
Just then sprouting
were held by him until it caused me pain,
amidst protests

he pressed jealously his sharp nails on them; I screamed aloud;

he sneaked away stealthily like a thief I am freightened!!

Why do you...

O, woman having made me promises

Muvvagopala

pulled me towards him with affection,
 asked not to cry

and gagged my mouth showing me all his strength
 when I was out of

senses, he did everything he liked,
 I am freightened!!

Why do you...

58. కేదార గౌళ

58. KeedaaragauLa

paakaloo koopaana pavvaLincinavaani Cakka-

beTTukoo Vasamaa?

mikkili Virahaana cikki neenantaloo migula kaugilincitinee saamini celiya

|| pakka ||

Okka Sayya paini Odigiyunnavitamu Cakkagaa- Juucimadini Sokkina naa Cuupu atani cuupu okka cooTanunDi naanu | | pakka | |

dakki dakkanaTI: daagi yunna Vibhu meenutaDavanu talapooyucu pukkiti ViDemiiyagaa niTTu konakona Pukkili cuucu konenee saami OO celiya! | pakka | |

raatigunDe ganuka nidura mabbuna-nee nee ramaNuni paikonTinee kaataramuna vaani kaLalanTinee natani || pakka || Kaugili ceerkonTinee OO celiya!

58."Bed reunites the estranged lovers"

Heroine: Parakiiya; eekaSayya Anyoonya Viyooga samyooga. one who makes love beyond wedlock. Both the hero and heroine are on the same bed - suffering separation because of a quarrel and they reconcile later.

Is it possible to set right the mood of one who is pensive, although lying in my bed? Is it possible..

Due to excess of anguish of estrangement I suddenly embraced my lord my dear maid!

Is it possible..

Though lying on the same bed, each to either side apart; We looked straight into each other's eyes both having pined away in grief !!

Is it possible..

My lord who is within my reach yet not to be touched by me myself under the plea to stroke his back, tried to place the fragrant "pan" into his mouth when he had a queer look at his pouted lips!!

Is it possible...

As if with a heart of stone, when he was in the midst of haze of sleep,
I myself took him unto me,
Dispelling his increasing langour, I awakened his senses and found myself in his tight embrace, calling him Muvvagopala my dear !!

59. ఆనందభౌరవి

మాడని కూడని నిందలు జోడించి రమ్మా! ఆడుకొనని వారున్నారా హరిపై నాపై యేమోజనులు నిక్కముగా నతని మోము నిలిచి చూచినానా? అక్కర దీర గౌగరించి యున్నానా? చెక్కెర మోవియాని నేనునొక్కి చవిచూచినానా? అక్కరో! నేనతని లాటి చక్కని వాడన్నందుకా

1 ATES 1

| చూడని |

వేడెరో! యతనికి నేను యీడెదుననును మదిలో వేడుకై యేవరితో నైన ఆడుకొన్నానా? పోడిమిగా నతని పదము పాడి విని ముదమందినానా? కూడ పంతముంటే తమ కోరిక లాడించె నేమో

1 35601

సమ్నతాంగి! మువ్వపురి సామీ నాదు మనసుదెలిసి మన్నించి మరుకేళి నమ్న మరపి యున్నాడ కన్నెరో! మమ్మనిన వారి కన్ను బొడిచి నెట్టై తేను చెమ్మగ మా దేవుడికి జేసేనే పూలంగి సేన

। చూడని।

59. aananda bhairavi

cuuDani kuuDani nindalu JooDincirammaa! aaDukonani Vaarunnaaraa haripai naapai-yeemeemoo Janulu || cuuDani ||

niKKamugaa natani moomu nilici cuucinaanaa? aKKara diira gaugalinci yunnaanaa? cakkera mooviyaani neenunoKKi Cavi-cuucinaanaa? akkaroo! nee natani laaTi cakkani vaaDannandukaa

| | cuuDani | |

CeeDeroo! yataniki neenu yiiDaudu nanucu-madiloo VeeDukai yevaritoo naina aaDukonnaanaa? PooDimigaa natani padamu paaDi vini-mudamandinaanaa? KuuDa Panta munTee tama koorika laaDince neemoo || cuuDani ||

sannutaangi muvvapuri saaminaaDu manasu-delisi manninci marukeeLi nannu marapi yunnaaDa Kanneroo! mammanina vaariKannu boDicinaTTaiteenu Cennuga maadeevuDiki Jeeseenee puulangiseeva || cuuDani ||

59. "Supreme lover beyond the pale of scandal"

Heroine: Parakiiya, ParooDha, Pratibhaacatura.

Here, the heroine is a married woman not independent due to some social taboos to extend her love to her lover; she is quite intelligent in the art of concealing her secret. A deevadaasi expected to live an austere celebate life, if she makes love, to a person, she is considered Parakiiya. Whatever scandals and criticism have been extended on the character of Muvvagopala in this lyric and in what–so–ever manner the heroine justifies her complete surrender to her Lord and Lord's benevolence towards her are to be interpreted subtly, that in the activities in the daily life of Kshetrayya, there could be nothing that can be characterised as mundane or down to the earth; and what all he depicted in his lyrics, in spite of the predominance of eroticism with all its bearings, can be construed to have been inspired by his sincere devotion to the Lord, throughout.

They have concocted scandals out of things they had never seen, and events that never happened dear !! Is there anybody, who never talked ill of me and Hari, among people?

me and Hari, among people? They have ..

Have I actually stood and had
a straight look ever at his face?
Have I ever embraced him
to the fulfilment of my desire?
Have I ever sucked the honey
out of his sugary pair of lips?
Sister, because of the only thing
I said, he is a charming chum!

They have ..

O dear, have I ever cherished or have I told anyone that I am fit to be his beloved?
Have I ever had the pleasure to hum or listen to his lyrics?
When they are bent upon achieving some thing, Would they not act upon their true intentions?

They have ..

Of Muvvapuri known about my heart, and out of condescension made me loose myself in sport of love?
O virgin, if it proves to be a lesson to those scandal-mongers, I shall be arranging a special service with flowers to our lord in the most fitting manner!!

They have ..

60. కల్బాణి

ఇద్దరి సందున పవ్వళించియున్న ఇంతిపేరేమీరా?
గద్దరివగల మామువ్వగో పాల! గాజులచప్పుడు నేవింటి గదరా! ॥ ఇద్దరి మెప్పటికి నీదు కెమ్మోఎ యానిన యలవాటుచేత కప్పురగంధి మోవీ నా పంట గలయ నొక్కితిరా ! అప్పళించి దానిమోవీ తేనే యనుభవించితి నేమోకాని చప్పరించబోతే నమలిన చెరుకు పిప్పవలెనే చప్పనే యుండె గదరా! ॥ ఇద్దరి ॥ కదసి నీ వంట దాని మేను (గక్కున కౌగీట నదిమీ పట్టిన నుదుట గుబ్బలు నాగుబ్బలపై నొరసి (కిక్కిటీపి ఇదియేమో ఏంతయై యున్నదనుచు నిందుకు నామది చోద్యమంది పదరితే నీ మనసు నొచ్చీనని (సాణేశయావలి మోమై తి–గదరా! ॥ ఇద్దరి ॥ ఇద్దరి ॥ ఇద్దరి ॥ ఇద్దరి ॥ ఇద్దరి ॥

మునుపు నమ్మ నీ వనుభవించి యా ముద్దులగుమ్మను గూడితివేమో యనుదినమును నీరీతిగా నది యీడకు వచ్చునా? మనసు పోహణగంటి నేడు మదన జనకుడైన సామి! నీను నమ్మరాదుర మువ్వగోపాల! నీవగలెల్లను దెలిసెను గదరా!

| අසූපි |

60. KalyaaNi

iddari sanduna Pavvalinciyunna intiPee reemiraa?
gaddari vagala maa muvva goopaala! gaajula cappuDu nee
VinTigadaraa! | liddari | |

appaTappaTiki niidu kemmovi yaanina yalavaaTu ceeta Kappuragandhi moovi naa Panta galayanokkitiraa! AppaLinci daanimooviteene yanubha vinciti veemoo Kaani Capparinca bootee namalina ceraku Pippivalene cappanai yunDe gadaraa!

kadasi niivanTa daani meenu grakkuna kaugiTanadimi PaTTina nuduTa gubbalu naa gubbalaPai norasi krikkirise idiyeemoo Vintayai yunnadanucu ninduku naamadi coodyamandi padaritee nii manasu nocciinani praaNeeSa yaavali moo maiti gadaraa!

munupu nannu nii vanubhavinci yaamuddulagummanu guuditiveemoo yanudinamunu niiriitigaa nadi yiiDaku vaccunaa?

manasu poohaNa ganTi neeDu madana Janaku Daina saami

inu nammaraadura muyyagoonaala!

ninu nammaraadura muvvagoopaala! niivaga lellanu delisenugadaraa

|| iddari ||

60. "The intruder in between the two"

swiiya-madhya-dhiira; jyeshtha-kanishtha, the heroine here is devoted wedded wife and the hero is too civil to more than one woman. Scholars say that this and such other lyrics of kshetrayya contain some suggestive significance of philosophical bearing. The heroine and the hero are the jeevaatma and paramaatma, while the other woman in between is maaya or illusion of life.

what's the name of that woman that lay in between you and me? "muvvagoopaala you're too smart in sport, I heard tinkling of bangles"

| | what's the name | |

Out of my habit of sucking your lips
I pressed mine against her lips;
you might have yourself finished the honey there of
when I was trying to sip, it was
tastless like the squeezed sugarcane " || what's the name? ||

Thinking it was you, when I pressed her mien to my body
her breasts collided with mine and got jammed;
I felt it was something strange
and wondering in my mind, if at all I spoke
whether you would be feeling hurt,
I turned my face the other side

In the same way you enjoyed with me earlier
did you have it with her also?
Does she, in the same manner come here eve'ry day?
Exposed is your nature, my lord father of cupid,
one should never believe you
muvvagoopaala, your wares are stale

| | what's the name | |

According to some scholars, - a hallucination of a female figure, a psychic projection – which part and parcel of the is masculine (physical) form of the lover is likely to make its presence felt by the heroine here. Since the heroine turned her face the other side, we conclude that kshetrayya wantonly portrayed here 'Rasa-aabhaasa'-the non-consummation of union. The heroine's jealousy for the other woman makes the union tasteless and unfulfilled. Even the last sentence (negative) confirms this!

In a lyric of similar theme, two centuries earlier Annamacharya makes the heroine treat the intruding female figure with all affection but no jealousy, and attiains Rasa - Siddhi (Consummation) Since the Lord was found to be between the two women.

Annamaacharrya's lyric:

"iddaramu aaDuvaarame issi roota Oddika maaloo meemee otti navvitimiraa" (ఇద్దర మాడు వారమే యిస్సీ రోతా ఒద్దిక మాలో మేమే ఒత్తి నవ్వితిమీరా!!)

61. మోహన

ఇద్దరికి సరీవంపులాయ యెవరికైన దెలుప వశమా? ముద్దు తిల్ల గోవిందునికి మా మోహనాంగికి

l අසූරිඡ් I

విభుడు పాంచాల దేశాధిపతి వెలది పద్మిని వంశజాతి ఉభయవాదుల మనసుల మమతలు ఉవిదలార! తెలిసి తెలియలేరు

। व्यूष्ठि ।

కంటిరా! ఏంటిరా! ఏరి రూపము కంటె ? కంట కంటకుని గన్నవారలు యొంటి యొంటములచే నెడసేయ - ఓ భామ! నీచేత నా చేత నౌన । ఇద్దరికి I

61. moohana

iddariki sarivalapu laaya yevarikaina delupa vaSamaa? muddu tillagoovinduniki maa moohanaangiki | iddariki |

VibhuDu paancaala deeSaadhipati veladi padmini vamSajaati

Ubhayavaadula manasula mamatalu uvidalaara! telisi teliyaleeru

I iddariki I

kanTiraa! viiri ruupamu kanTe ? kanTa kanTakuni gannavaaralu yonTi vonTamulacee neDaseeva oobbaama!

yonTi yonTamulacee neDaseeya oobhaama! niiceeta naaceeta nauna

I iddariki I

naalugu jaatula veeLalu delisi naati vibhuDu kalisimelisi teelinca maa muvvagoopaaluDee tillagoo Vinda raayu DainaaDee I iddariki I

61. "The most illustrious Couple"

Category of heroine: saamaanya, Kalahaantarita;
Here the heroine is Saamaanya i.e. of the courtesan type.
Hero and heroine have at the end of a tiff, united with the same urge of love. The words of the lyric are uttered by a confidante. This lyric carries some implied suggestions having a bearing on some technical terms and tenets of the erotic science (Kaama Saastra). Paanchaala adhipati or the monarch of the five streamed country or the god of five-arrowed prowess is none other than the God of Love; and the heroine belonging to the pedigree of lotus is very much Rati, the consort of Manmatha who belongs to Padmini jaati, the highest among beautiful women.

To both of them 't was the same urge of love,
Is it possible for any one to explain?
To charming Tilla Govinda and
to our bewitching fair-bodied bride!!

To both of them ...

He is the monarch of the country through which five sacred rivers flow fresh and she belongs to the pedigree of Lotus (Padmini jati) the two opponents, two of different faiths, about the working of their minds and desires O women folk one may prefer to know yet may not

To both of them ...

Have they ever seen or heard, anything supassing their beauty? by those who have seen their arch enemy, separating them in love and hate can't even be managed, nor it is possible either for you or me!

To both of them ...

Having known the four specified faiths and the four parts of the day to each man and woman, fitting in type, when he and she are united Muvvagopala himself becomes Tilla Govinda Raya!!

To both of them ...

62. సురటి

ఇందెందు వచ్చితివిరా? అలదాని యిల్లు **ා** වීම කතා ඖ ඖ ල! మందరగిరి ధరుడెన మా మువ్వగో పాల! కుందరదన మది గోరియిందు వచ్చితివా? హెచ్చెన వెన్నెలలో ఇల్లు దెలియక నీవు మచ్చ కంటిని దగిలి మె మరచినాహి? మచ్చిక తోడుత నీ మనసు చల్లగ జేసి [గుచ్చి కౌగరించిన కోమరి నే గాను నడిరేయి జామువేళ నాతి నీవును గూడి నడచు కొన్న చిన్నెలు తెలిసెరా! జాణ! వడి వడిగా వీథిలో వచ్చి నాదు రవిక ముడివిడున వచ్చేవు ముచ్చువానివలె నీవు మదన లాహీరి మించి మదమెత్తి జూచెదవు వదలకున్నా విదేల? వద్దు పోపోరా! మదన కేళి గూడి మమత రెట్టించెదవు ఉదయమాయేను లేర యువిదలందరు జూచెదరు

I ఇందెందు I

I ಇಂದಿಂದು I

I අංධිංජා I

l අංධිංదා l

62. suraTi

indendu vaccitiviraa? aladaaniyillu yii viithigaadu poo pooraa! mandaragiri dharu Daina maa muvvagoopaalaa! kundaradana madi goori yindu vaccitivaa?

I indendu I

heccaina vennelaloo illu deliyaka niivu maccakanTini dagili mai maracinaavoo? maccika tooDuta niimanasu callaga jeesi grucci kaugalincina koomali nee gaanu

I indendu I

naDireeyi jaamuveeLa naati niivunu guuDi naDacukonna cinnelu teliseraa! jaaNa! vaDi vaDigaa viiDhiloo vacci naadu ravika muDi viDuva vaccevu muccuvaanivale niivu

I indendu I

madana laahiri minci madametti juucedavu vadalakunna videla? vaddu poopooraa! madana keeLi guuDi mamata reTTincedavu Udaya maayenu leera yuvida landaru juucedaru

I indendu I

62. "Amiable taunting at divided fidelity"

saamaanya - ProuDha - dhiira

The hero in this lyric is a wayward character; He is being chided by a courtesan beloved, who is courageous and well-versed in art of love, for his misbehaviour with the other woman and for coming back shamelessly to her own apartment. She is enamoured of him at the same time, as such, she allows him in, and wakes him up when the day breaks - even then - lest he should be noticed by the other women.

In this song, there is a sequence of events, consisting of a series of incidents, as the burden of the song opens the scene at dawn in the bed room, flashing back to the previous night, then midnight and again day-break.

Where do you want to reach? her residence
is not in this lane; go get thee gone
O Muvvagopala, who raised aloft the Mandara hill!
Desiring some other smiling face
you have sneaked in by mistake
Where do you

In the dazzling moon light
missing the identity of the house, and
having had union with the woman with wide eyes
have you lost your sense of body and mind?
Mind you, the delicate one, who has appeased you
and tightly embraced you was not myself! Where do you

In the midnight hour, about the strange behaviour of yours with that other woman has my maid conveyed to me!

In haste in the street having approached me did you not like a thief try to untie the knot of my bodice?

Where do you

Struck hard by the arrow of Cupid looking at me with surging passion, you stand there rooted to the spot, go, get thee gone!

For having joined me in the sport of love and got my approbation, should it be noticed by all the women get up, it's day-break!

Where do you

63. ඞූ ජූ ක

ముందటి వలె నాపై నెవరున్నదా? నాసామి! ముచ్చటలిక నేలరా? ఎందుకు మొగమిచ్చకపు మాటలాడేవు ఏరా మువ్వగోపాల మేరగాదురా! నాసామి!

I ముందటి I

ప్రీలువనంపీన రావు పిలిచిన గైకోవు పలుమారు వేడిన పలుకవు వలపు నిలుపలేక చెలువుడ వని నిన్నే తలచి తలచి చాలా తల్లడిల్లు ఓ కాని

। ముందటి ।

చిన్ననాల నుండి చేరిన దెంచక నన్ను చౌక జేసేది న్యాయమా? వన్నెకాడ నీదు వంచెన లెరుగనా నిన్నన ఐనిలేదు - నేజేసిన ఫూజకు

I ముందటి I

కలువల రేడంచు కంచివరదా నిన్నా లలన యింత దూరము రానిచ్చేనా? అలరు విల్తుని కేళి నలము కొనుచు నన్ను కలిసిన పాపానికి కన్నుల జూడ వచ్చితివో?

। ముందటి ।

63. bhairavi

mundaTivale naapai nenarunnadaa? naasaami! muccaTa lika neelaraa? enduku mogamiccakapu maaTalaaDeevu eeraa muvvagoopaala meeragaaduraa! naasaami!

I mudanTi I

Piluva nampina raavu pilicina gaikoovu palumaaru veeDina palukavu valapu nilupa leeka celuvuDavani ninnee talaci talaci caalaa tallaDilluTee kaani

I mudanTil

Cinna naaTanunDi ceerina dencaka nannu cauka jeeseedi nyaayamaa? VannekaaDa niidu vancena leruganaa ninnana banileedu nee jeesina puujaku

I mudanTi1

kaluvala reeDancu kanci varadaa ninnaa lalana yinta duuramu raanicceenaa? alaru viltuni keeLi nalamu konucu nannu kalisinapaapaaniki kannula juuDa vaccitivoo?

63. "Prayerful welcome to the pre-occupied Hero"

Parakiiyya — ParooDha

Here the heroine is another man's wedded wife who had very intimate love with the hero very early in her adolescence. Subsequently the hero having developed intimacy with another woman, after a tiff with whom, he makes a fresh approach to the former friend, the heroine of this lyric: who is now angry about his unsteady nature chides him.

Do you feel as tender towards me as ever before my lord, why these vain avowals! Why Oh Muvvagopala, I cannot bear them.

Do you feel ...

You wouldn't come when sent for, you wouldn't receive my behest; if beckoned frequently, you wouldn't respond; filled with passion beyond my control, regarding you as my beloved, should I suffer in anguish, in fond thoughts of you?

Do you feel ...

Not considering my joining you, even when I was a teeanager, Is it proper on your part to look down upon me? you fop, don't I know your deceitful nature?

One need not blame you; what about my austerities?

Do you feel ...

Calling you Lord of lilies, O Varada of Kanci,
would that woman allow you to come as far as near me?
For getting redeemed of the sin of having
overtaken me in Cupid's sport,
Have you come all the way, straight to satisfy your eyes!

Do you feel ...

64. పున్నాగ వరాళి

అయ్యయో! నావంటి తొయ్యలి నేవేది అయ్యలూ! తగునటరా? నెయ్యముతో నిన్ను నెరనమ్మ లేదా గయ్యాళి బోధన కాదనరాదా? ఇచ్చిన నమ్మిక లేమాయ నలనాటి మచ్చికలన్నియు మరచితివో! ముచ్చు మందులమారి ముదిత ననవలె గాని యచ్చోట నిన్నన నగునా నాసామి!

1 800g I

1 5000 I

కలనైన నాయిల్లు కదలని వానికి చెలియ పెట్టిన మందు తలకెక్కెనో వలరాజు బారికి వశము గాదు రారా! పలుకవు నే నీకు పగదాన నటరా? మాలిమి మును న న్నేలిన మువ్వగో సాబ బాబా చలసులని జాలించాలు!

1 ways 1

మాలిమి మును న న్నేలిన మువ్వగో పాల యీ చలమేల? లాలించరా! తాళజాల విరహ తా ప మగ్గలమాయ జాలి బెట్టకుమిక సరసకు రారా!

1 goods 1

64. Punnaga VaraaLi

ayyayyo! naavanTi toyyali nee ceedi ayyaluu tagunaTaraa? neyyamutoo ninnu neranamma leedaa gayyaaLi boodhana kaadana raada?

I ayya I

iccina nammika leemaaya nalanaaTi maccika lanniyu maracitivo!
muccu mandula maari mudita nanavalegaani
yaccooTa ninnana nagunaa naasaami!

Kalanaina naayillu kadalani vaaniki celiya peTTina mandu talakekkenoo valaraaJu baariki vaSamugaadu raaraa! palukavu nee niiku paga daana naTaraa!

I ayya I

maalimi munu nanneelina muvvagoo paala yii calameela? laalincaraa! taaLajaala viraha taapamaggala maaya Jaali beTTakumika sarasaku raaraa!

I ayya I

"Weaning away the hero from His varied attractions"

(64) Naayika : swiiya; Naayaka : SaTha;

This lyric carries the supplication of a devoted wife to her wayward husband; she is unable to bear the pangs of separation; she is jealous of the other woman in whose parlour her Lord is now a captive, and due to the other woman's constant tale bearing he is obstinate against his wedded wife.

-000-

Alas, are you justified in teasing a woman like me, my God!
Didn't I lay my implict faith in you, with all affection?
Could you not dissuade that termagant from tale-bearing?

Alas, are you ...

What is the fate of those committed promises and have you lost track of indulgences of old?

I have to blame that stealthy sorceress and in this regard, can I blame you at all, my lord?

Alas, are you ...

On you who never leaves my home even in dreams
has some herb administered by her, been found to be affective?
It is impossible to bear the brunt of Cupid,
You don't talk to me at all, am I your enemy?

Alas, are you ...

You don't invite me at all, who has been unable to say no to your behests even in dreams, and loved you in a manner quite befitting your company; you don't converse with me at all, am I your enemy?

Alas, are you ...

O my Muvvagopala who had been kind and indulgent to me earlier, Why do you become obstinate, please come and fondle me! I cannot bear, excessive is the heat of separation Don't throw me away into misery, Oh, come to my parlour!

Alas, are you ...

65. శహాన

మేరకాదు రమ్మనవే! నాసామిని మోరతోపు సేయక మువ్వగోపాల సామిని

। ಮೆರ।

అరిగేవారలు లేరొ అంతలోనే సమ్మతించి కరిసేవారు లేరో కరికిరోయిపుడు చలపట్టి యిందురాడు చాల(మొక్కిన వీనడు వలరాజు బారికోర్వ వశముగా దోయమ్మా!

13001

నెనరున నేనొక్క టంటే నెలతా వాడే నేరముచేసి యనరాని మాటలాడి యలయించెనే! వనిత మోహాంబుధిలో మునిగి యెట్లోర్బుదాన తనవంటి సామికిది తగవుకాదనే కొమ్మా!

1301

మమతతో చిన్ననాడే మచ్చిక చేసి నన్ను సమరతుల నేలినట్టి చనవున నేను గమకించి మోవిపంట గంటిజేసితినని రమణి మువ్వగోపాలుడు రాకపరాకు జేసెనే!

1301

65. Sahaana

meerakaadu rammanavee! naa saamini mooratopu seeyaka muvvagoopaala saamini

| meera |

aligeevaaralu leeroo antaloonee sammatinci kaliseevaaru leeroo kalikirooyipuDu calapaTTi yindu raaDu caala mrokkina vinaDu valaraaJu baari koorva vaSamu gaadooyammaa!

|| meera ||

nenaruna nee nokkaTanTee nelataa vaaDee neeramu ceesi yanaraani maaTalaaDi yalayincenee! vanita moohaambudhiloo munigi yeTloorcudaana tanavanTi saamikidi tagavu kaadanee komma! mamatatoo cinnanaaDee maccika ceesi nannu samaratula neelinaTTi canavuna neenu gamakinci moovipanTa gantiJeesitinani ramaNi muvvagoopaaluDu raaka paraaku Jeese nee! | | | meera | |

"message of rapproachment to the estranged Lord"

(65) swiiya - ProuDha - kalahaantarita.

Heroine is an ideal house wife, suffering from lonesomeness after a tiff with her lover, sends her supplication to her beloved through a messenger-maid. She is quite tender in her feelings towards him, and he should not mistake her past actions which were all done in good faith and sincere love and devotion for him. — (000)

It is beyond the limits of civility, my dear, ask him to come, my lord Muvvagopala, without neglecting me!

Are there no couples who had been angry with each other and got reconciled subsequently; Oh at this juncture, he is obstinate and could not come here and does not heed my prayers;

It is impossible to withstand Cupid's frontal attack my dear!

It is beyond ...

When I say something out of my tender feelings for him, he makes it the apple of discard;

and annoys me, O maiden, uttering many untoward things!

Swimming in the sea of passion, I am able to bear all this my dear!

Tell him this is most unbecoming a master of his make

It is beyond ...

Having petted me with affection even in adolescence, and for the favours thrown upon me, while playing a poised sport of love,

When I snatched a moment of kissing to make a dent on his lip,
O woman, Muvvagopala wouldn't care to come and is quite
indifferent!

It is beyond ...

66. పంతువరాళి

వలపు దాచ నేరనే యోభావు! వారి వీరివలెనే తలపు తన మీది బాస లిచ్చిచాల తరితీపు చేసినాడే ఓ భామ

1 303) 1

ఇదిగో వాడు వాకీట వచ్చెనని వింేటే ఎదురుగ నే బోదునే! పదరక చేలాగొసగి తోడి తెచ్చి పానుపుపై నుంతునే! ముదమున వాని రొమ్మున గుబ్బలానించి ముద్దబెట్టుకుందునే! అదనుగ నుతిచేసి బాగా లిదిగో యని యాకు మడుపు లిత్తునే! ఓ భామ!

1 303) 1

తిలకము నందము మీర నాకొనగోట దిద్ది వేడుక జూతునే! బలిమిసుగంధము పన్నీట మర్దించి బాగుగనలదుదునే! పాలపున వానిపై పదము బాడి వీణ సాలపుగ మీటుదునే! పలుమారు నా మీద దయ యుంచుమని వాని పాదములొత్తుదునే! ఓ భామ!

1 వలపు 1

మోసబుచ్చి నన్ను మువ్వగోపాలుడు - మోము జూపకున్నాడే! హెసిదాననని తెలిసి తెలియలేక యాసలూరగ జేసెనే! రోసము నిలుపదెటుల తాళుదు నా దోసకారిని గూడెనే! మీసముగల మగవాని వలెనేవచ్చి మీసరమున నేలెనే! ఓ బామ!

1 వలపు 1

66. PantuvaraaLi

valapudaaca neeranee yoobhaama! vaariviiri valenee talapu tanamiidi baasalicci caala taritiipu ceesinaaDee oobhaama

I valapu I

idigoo vaaDu va flkiTa vaccenani vinTee eduruga nee boodunee! padaraka ceelaagosagi tooDi tecci paanupu pai nuntunee! mudamuna vaani rommuna gubbalaaninci muddubeTTukundunee!

adanuga nuticeesi baagaalidigooyani yaaku maDupulittunee! oobhaama!

I valapu I

tilakamu nandamu miira naakonagooTa diddi veeDuka Juutunee! balimi sugandhamu panniiTa mardinci baaguganaladudunee! Polapuna vaanipaipadamu baaDi viiNa solapugamiiTudunee!
palumaaru naamiida daya yuncumani vaani
paadamu lottudunee! oobhaama! I valapu I

moosabucci nannu muvvagoopaaluDu - moomuJuupakunnaaDee! vaasidaana nanitelisi teliyaleeka yaasaluuraga jeesene! roosamu niluvadeTula taaLudunaa doosakaariniguuDenee! miisamugala magavaani valeneevacci miisaramuna neelenee! oobhaama!

"The unconcealed passion"

(66) saamaanya - Uttama - Preemagarvita

Here the heroine is of coutesan type, who is proud of her own ardent love for her beloved; who is an adept in acting nice to more than one.

-000-

I cannot hide my love like all the others;
so that my thoughts remain always revolving around him,
he made many a promise and roused my passion, O my maid!
yet for some reason, he had deigned to forget me!

I cannot ...

But as I hear about his arrival, I go out to receive him, quietly reaching my hand to him I bring him in, place him

on the bed;

I press him hard to my bosom and my lips on to his lips; I spend sometime praising him and offer him betel and nut,

> O my maid! I cannot ...

I place the beauty mark on his forehead

with my finger nail, touch it up neatly and feel immense joy; With deft hands I prepared sweet smelling sandal paste with

rose water and apply it all over him;

then losing myself in the soft music of a lyric

I sing and play on the strings of Veena;

Prevailing upon him to be kind to me, frequently
I press his feet!

I cannot ...

Muvvagopala has deceived me and does not show his face; Not deigning me to be a worthy of his love, he has roused my hopes in vain, I cannot contain my anger, how am I to bear the thought that he united himself with the hateful other woman now, he comes upon me, like a manly hero, and exhibits an excess of civility!

I cannot ...

67. శంకరాభరణము

ఇంతమోహమేమీరా? ఇందరికంటే నింతి చక్కని దేమీరా? సుంతసేపు దాని జూడకుండగలేవు అంతరంగము దెలుప పదియేల మువ్వగో పాల!

1 200 1

సీకెదురుగ వచ్చునా? నెనరూరగ నిండుకొగిట జేర్పునా? ఆకుమడుపు లిచ్చునా? తన చెలిమి కెనవాడని మెచ్చునా? తమిహెచ్చునా? ఏక చిత్తమున మీరిద్దరు నింపుసాంపుగనున్న ముచ్చట నాకు విన విన వేడుకయ్యారా! యిపుడానతీరా!

1 2001

మోవిపానక మీచ్చునా? కొసరికొసరి ముద్దులాడ నిచ్చునా? తావి పువ్వులు దెచ్చునా? తన సాగసుకు తగినవాడని మెచ్చునా? మన సిచ్చునా? దేవరే మొగడుగావలెనని భావజుని పూజులొనరించిన యావనిత పేరేమి సెలవీరా? సిగ్గేలరా?

1 200 1

సంతోషముగ నాడునా? తంబుర మీటి సంచు పాటపాడునా? వింతరతుల గూడునా? ఆ సమయమున విడువకు మని వేడునా? కొని యాడునా? సంతతమునన్నేలుకొని యాకాంతపై వలచినపుడెయిక కొంత యున్నదో మువ్వగోపాలా! గోరడమేలా?

1 व्या

67. SankaraabharaNamu

inta moohameemiraa? indarikanTee inti cakkanideemiraa?

sunta seepu daani JuuDakunDaga leevu
antarangamu delupa vadiyeela muvvagoopaala!

I inta I

niikeduruga vaccunaa? nenaruuraga ninDu kaugiTa Jeercunaa? aaku maDupu liccunaa?tana celimi

Kaina vaaDani meccunaa? tamiheccunaa? eeka cittamuna miiriddaru nimpu sompuga nunna muccaTa naaku vina vina veeDukayyiiraa! yipuDaanatiiraa

l inta I

noori paanaka miccunaa? kosarikosari mahlulaaDa niccunaa? taavi puvvulu deccunaa? tana sogasuku tagina vaaDani meccunaa? manasiccunaa? deevaree mogaDugaavale nani bhaavaJuni pujalonarincina yaavanita peereemi selaviiraa? siggeelaraa?

I inta I

santooshamuga naaDunaa tambura miiTi sancupaaTa paaDunaa? Vinta ratula guuDunaa? aasamayamuna ViDuvakumani veeDunaa? KoniyaaDunaa? santatamu nanneelu koni yaakaantapai valacinapuDe yika konta yunnadoo muvvagoopaalaa! gooraDameelaa?

"The other woman and arts of love"

(67) saamaanya - soundaryagarvita

Here the heroine is of courtesan type, who is proud of her own beauty and talents, asking her unfaithful lover, whether the other woman is capable of all those talents with which she knows she herself was able to win over him earlier. Prof. Vissa Appa Rao discovered in this lyric the characteristic features of Mohanangi, the Devadasi playmate and schoolmate of Varadayya (Kshetrayya) in his adolescence.

-000-

Why so much infatuation? In what way is she more enchanting than all the rest of them?

You cannot spend a moment without having a look at her
Why don't you reveal the innermost thoughts of your heart,
Why so must

O Muvvagopala? Why so much ...

Does she rise to welcome you and tightly embrace as warmth springs up,

Does she offer you betel and nut, praise you to be worthy of her love and rouse the dormant passion?

I am curious to learn about the pleasant converse between you both of a united heart now tell me all about it.

Why so much ...

Does she offer you her lips, and allow you to steal frequent kisses?

Does she bring fragrant flowers, and praise you to be worthy of her beauty and bestow her heart to you?

I pray you tell me the name of that damsel who offered prayers to God of Love; to grant her your love and make you her husband why do you feel shy

Why so much ...

Does she dance with joy and sing love lyrics strumming the Tambura?

Does she unite you with pleasure and pray you not to stop and praise you for your prowess?

Even when you were having your sway over me, if you did make love to that woman, what else remains Muvvagopala, why all this jugglery?

Why so much ...

68. పున్నాగవరాళి

దొంతర విడెముతో నా చెంతరాకురా నీకు నా యాన యింతకు నేదాళగలనా యేర! విజయరాఘవ జాణ!

1 దొంతర 1

జగ్గు గుల్కు మైబుక్కు తావి చెప్పరించిన నీదు నెమ్మోవి నిగ్గు నుదుటి లత్తుక ఠీవి నీటుతోడను దగ్గర నిలువకు పదరా దాని కేను తాళగదరా! యెగ్గు చేసి నా యెదుర యీలాగున నీవే బొంకుదుర?

1 5000 I

సిజ్బెంపు గబ్బి గుబ్బలపోటు చెమ్మి రేగిన కీల్డడవేటు మబ్బుమీరిన నిద్దరపాటు మరపు తోడను దబ్బర లాడేవు చాల దానిదే గదర యీశాల గబ్బితనము నీకేల కరికితో మాటాడు మీవేళ

1 6°000 1

చక్కని విజయరాఘవ సామిగా నన్నేలినావా? టక్కులాడి యింటికి పోవా మక్కువ లోడను యెక్కడివీ వాడిన విరులు చిక్కుపడ్డవి నీకంటసరులు విక్కము దానిపె మరులు నీవు దానింటికే తరలు

150001

68. Punnaaga varaaLi

dontara viDemutoo naacenta raakuraa niikunaayaana yintaku needaaLagalanaa yeera! vijaya raaghava JaaNa

I dontara I

Jaggu gulku maibukka taavi capparincina niidu kemmoovi niggu nuduTi lattuka Thivi niiTutooDanu daggara niluvaku padaraa daanikeenu taaLa gadaraa! yeggu ceesi naa yedura yiilaaguna niivee bonkudura? I dontara I

sibbempu gabbi gubbala pooTu cemmireegina kiilJaDaveeTu mabbu miirina niddura paaTu maraputooDanu dabbara laaDeevu caala daanidee gadara yiiSaala gabbi tanamu niikeela kalikitoo maaTaaDu miiveeLa

I dontara I

cakkani vijaya raaghava saamigaa nanneeli naava? TakkulaaDi yinTiki poovaa makkuva tooDanu yeekkaDivii vaaDina virulu cikkupaDDavi niikanTasarulu nikkamu daanipai marulu niivu daaninTikee taralu I dontara I

"The symptoms of lover's clandestive affair"

(68)

This is a famous lyric which was composed by Kshetrayya in the court of King Vijayaraghava at Tanjavur; dedicatee and the hero in this is Vijayaraghava.

The heroine, a devoted wife having discovered the vagaries of her husband having had daliance with other women, chides him

with all her courage and asks him to get out.

Don't come near me, with a pile of folded betel leaves and nut, I swear by my word of honour)! Can I endure all this

O clever lover, Vijayaraghava!!

Don't come ...

Your lips reveal the fact of having sucked the fragrance of cosmetics; and your forehead carries the unravelled dignity and loud imprint of red-lac;

Don't stand near me, go away, I can-not endure all this! Having cheated me, face to face how can you afford to lie in this manner?

Don't come ...

With the dent of pressure of the bulging bosom and whipping lash of the plaited hair, With the loss of memory in the heavy haze of sleep you speak many untruths; is n't this her chamber? Why this assumed sincerity? Go and have a talk with the woman today!

Don't come ..

O Charming Lord, my Vijayaraghava,
haven't you had your sway over me?
Haven't you gone to that Coquet's house with langour?
Where (else) have you managed to acquire these withered flowers?
The garlands around your neck have got into knots;
Indeed about her, you entertain your love;
Straight to her abode, why don't you move?

Don't come ...

69. ఘంటారవము

ఈ మేను జీవునకు నెంత్స్తుయమాయెన్ భామ! మా మువ్వ గోపాలుకౌగిటలేని పడరి నేన్కచోట (పాణేశుడొకచోట వెడబాసి మరునిచే నిడుమలకు లోనె కడలేని విరహాగ్స్ (గాగి వేగితి చాల పుడమిలో వేజు జన్మములేదె సుదతి! హెము జూడ మనసే మోవియాననోరూరి యాముకొన్న (పేమచే నసురుసురనుచు సోము కాకలజిక్కి సామ్మసిల్లగ మేను కామినిరో! యెడతెగని కన్సీట నిటులున్న l ఈ మేమ l కంతుకేళి మువ్వగోపాలు గలసి యున్నది తలచి వింతతోచి నా మనసు వేవిధములాయన్ యింతిరో విభుసేను మీవరకు విననెతి యెంత్రవాత వాసి యున్నదో? యింతకు దాళియున్న 69. ghanTaa ravamu

iimeenu Jiivunaku nenta priya maayen bhaama! maa muvvagoopaalu kaugiTaleeni

l iimeenu l

PaDati neenoka cooTa praaNeeSuDokacooTa neDabaasi marunicee niDumalaku loonai KaDaleeni virahaagni graagi veegiti caala puDamiloo veere Janmamu leede sudati

l iimeenu I

moomu JuuDa manasai mooviyaana nooruuri yaamukonna preemacee nasurusu ranucu soomu kaakalaJikki somma sillaga meenu Kaaminiroo! yeDategani kanniTa niTulunna

l iimeenu l

Kantu keeLi muvvagoopaalu galasiyunnadi talaci vinta tooci naamanasu Vee vidhamulaayan yintiroo vibhu seema miivaraku vinanaiti Yenta vraata vraasi yunnadoo? yintaku daaLiyunna

l iimeenu l

"Complete surrender to the eternal wayward"

(69) swiiya - ProuDha - Prooshita Patika - Viyooga Vipralabdha

This heroine is indeed the ideal wedded wife, of the hero who has left her and gone on a very long tour, during which, she pines away in grief. The contents of this lyric might have been collected by the composer from an epistle of his own wedded wife during his travels.

-000-

Is this body worthy of the soul if it is not embraced by Muvvagopala?

Is this body ...

O woman, myself in one place, and my beloved in another having been separated and put to hardship by Cupid and boiled in the fire of limitless loneliness, on this planet, wouldn't there be another birth for us O fair one?

Is this body ...

Having desired to see his face, and liked to drink out of his lips with overwhelming love, heaving heavy sighs aloud, losing sense of consciousness in the unbearable 'heat' of moonlight, O fair one, when I am like this, without a break, shedding tears Is this body ...

Having recollected my meeting with Muvvagopala in sport of love, my mind, out of surprise digressed into a thousand ways;

O woman, I am unable to hear till now about my lord's welfare. what was ordained by fate, after all is to be endured. Is this body ...

70. నాదనామ్మకియ

ఏమనెనే సుద్దు లేమే? బంగారు బొమ్మ! ఏమనెనే మరుగేల దాచకే రామా తుపాకుల రాయుడు నీతో

1 553331

మానిని! ముందుగ నా మాట నీ వెత్తితివో తానె పల్కరించెనో దయ నాపయి గలిగి కానుక తన చేత బూనెనో యందిమ్మని యాన తిచ్చెనో నామీ దాన యో చెలియ

1 533331

వనితరో వాడీడకు వచ్చే ననెనో లేక నను తోడి తెమ్మనెనో నా (పాణ విభుడు నెనరుతో మాటాడెనో నేరమెంచెనో లేక వినిపింపు వాని మాట విన ముచ్చటయ్యేని

1 553331

వేడుక తుపాకుల వేంకట కృష్ణడు గూడే వేళలో నే నోడితి నంట నేడా సుద్దు లేమైనా నీతో మందలించెనో మోడిగ నున్సాడో ముదితరో వినవే

1 555331

70. naadanaamakriya

eemanenee sudduleemee? bangaaru bomma! eemanenee marugeela daacakee raamaa tupaakula raayuDu niitoo

l eemanenee l

maanini! munduga naamaaTa nii vettitivoo taane palkarincenoo daya naapayigaligi kaanuka tanaceeta buunenoo yandimmani yaana ticcenoo naamiidaana yooceliya

l eemanenee l

vanitaroo vaaDiiDaku vaccee nanenoo leeka nanutooDi temmanenoo naapraaNa VibhuDu nenarutoo maaTaaDenoo neeramencenoo leeka vinipimpu vaanimaaTa vinamuccaTayyeni

I eemanenee I

veeDuka tupaakula veenkaTa KrishNuDu guuDe veeLaloo nee nooDiti nanTa neeDaasuddu leemainaa niitoo mandalincenoo mooDiga nunnaaDoo muditaroo vinavee

l'eemanenee l

"Clues from the lover's messenger maid" (70) Kalahaantarita

Here, the heroine is a swiiya or saamaanya - ie., can be a wedded wife or a courtesan, who is deeply in love with her beloved. They were separated after a quarrel. A messenger-maid who met the hero, is being spoken to by the heroine, in a mood of reconciliation. The hero and dedicatee of this lyric is Tupakula Venkata Krishna Bhupati, the chief of Chenji (jinji), three lyrics (including this) of kshetrayya, among all the available ones appear to have been composed when Kshetrayya was with this chief, whose good offices were the incentives for the composer to visit the courts of other three kings - viz. those of Madhura, Tanjore and Golkonda.

What did he say, O golden doll what nice things did he say?

What did he say? why this secrecy? Don't conceal dear!
Fair one, what did the chief of Tupakula family say to you?
What did he say ...

O proud one, did you take the first chance to broach my topic during yo'r talk.

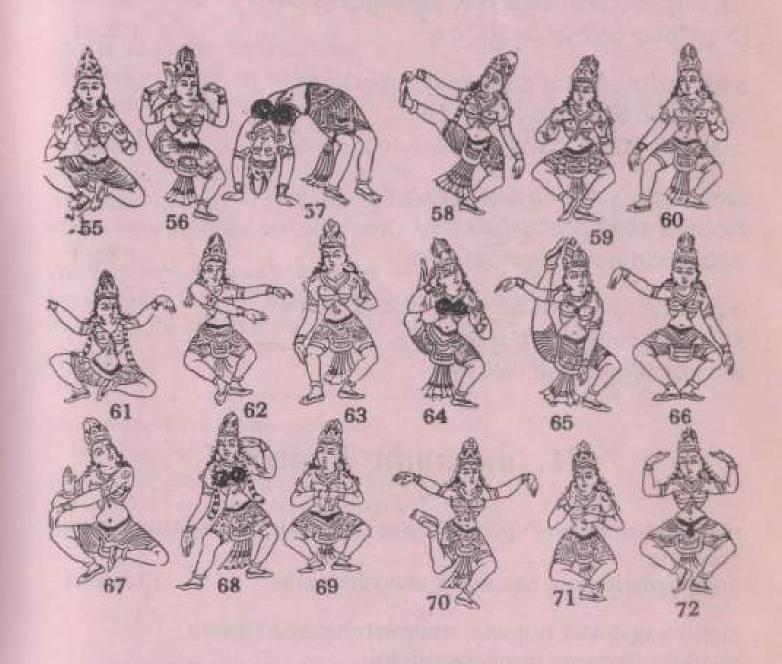
or did he raise it himself, being very kind to me did he hold in his hand, any gift to be passed on to me; please tell me my friend, I swear by my word! What did he say ...

O woman, did he say that he would come here or did he ask me to be chaperoned there? did the Lord of my life speak with langour or did he find fault with me; please tell me about him, I am longing to hear! What did he say ...

Has Tupakula Venkata Krishna, out of pleasure made any mention of my losing a bet during the game of love?

Has he brought in today anything in the context of chiding me? or is he in an obstinate mood or what Oh my friend!

What did he say ...



aakshiptam
 talavilaasitam
 argaLam
 vikshiptam
 aavartam
 doolaapaadakam

61. vivrittam 62. vinivrittam 63. paarSwa Kraantam 64. nisumbhitam 65. vidyutbhraantam 66. atiKraantam

67. vivartitam 68. gajaKriiDitakam 69. tala samsphooTitam 70. garuDa plutakam 71. ganDasuuci 72. parivrittam

71. ఆనంద భైరవి

ేవు వత్తువుగాని పోరా! నేటికి తాళి, రేపు వత్తువుగాని పోరా! ప్రాపుగోరితిరా నా సామీ మువ్వగోపాల	। ేపు ।
రాతిరి పగలొక్క రీతినిను రమ్మంటె మా యింటివారు మూతులు (దిప్పేరు మొన్న వచ్చితి వని వాతెర తడవాయే వద్దు నేటికి తాళి	1 రేపు 1
మరునాడె నన్ను గూడితివి మరుకేళి కలసి నను మెచ్పితివి మరియాద కలిగిన దొరబిడ్డ స్టీవైతె తెరవి చూడర తలుపు తెల్లవారెను తూర్పు	I రేపు I
రాపు సేయక నాతోపోరా! నన్నే రతినేబిన మువ్వగోపాల? కోపగించుక పోయ్యేపు కొని నాయాన నీవు తాపమనక, లేదా దయతో గలసీపోరా!	1 రేపు 1

71. aananda bhairavi

reepuvattuvugaani pooraa! neeTikitaaLi	reepuvattuvugaani
praapugooritiviraa naa saami muvvgoopaala	I reepul
raatiri pagalokka riitininu rammanTe maayin muutulu drippeeru monnavaccitivani vaatera taDavaaye vaddu neeTiki taaLi	Tivaaru I reepu I
marunaaDe nannuguuDitivi marukeeLi kalasin mariyaada kaligina dorabiDDa niivaite	anu meccitivi
teraci cuuDara talupu tellavaarenu tuurpu	I reepul
raapu seeyaka naatoo pooraa! nannee ratineel koopagincuka poyyeevu koni naayaana niivu	ina muvvagoopaala?
	** -EXCESSION **

I reepul

taapamanaka, leedaa dayatoo galasipooraa!

7. "Fear and favour towards the paramour"

Here, the heroine is of courtesan category (saamaanya) but meeting her visitor at a secret place (Abhisaarika) without the knowledge of her elders. As such, and herself being very much fond of him, she allows herself to be enjoyed by him and sends him off.

May you come tomorrow please, Stay away and go for today? Your support is solicited my lord, Muvvagopala!

May you ...

If you are asked to come without a break my people at home make faces at me and start arguing; why all this, it's too late now; please hold yourself and stay away for today!!

May you ...

The very next day you've met me; having joined me in Cupid's sport, you've admired me; if you are the son of a respectable chief, open the door, look at the East, it's already day-break!

May you ...

Don't harass me, please go away,
O Muvvagopale, who had enjoyed me,
you may be getting angry with me and swear,
but haven't you appeased my langour?
kindly 'have a go' and be off my dear!!

May you ...

72. ถีก๕

వెరగు మాసీయున్నానని యోచనసేయ వద్దరసామి ! దొర యౌ నా మువ్వగోపాల పరసతులకు దోస మెన్నడు లేదుర

130%1

సరసకు రమ్మని చాలనే వేడితే శంకపడే వేమిరా అరసికుల తప్పుశా స్త్రములు నిజమనుచు నమ్మపద్దుర దురుసుగ నేనీ వద్దికి వచ్చిన దూర మరిగేవేమిరా వలపుమీర ఆవారనుండి ఒక ముద్దైన యివ్వరా–నన్నంటక సామి

130%1

నదయ నాపయ్యేద తొలగించి నీ యెద చనుమొనల గుమ్మెద ఒదిగి మేనంటక నీదు తీయని మోవి ಯುನರಗ ನಾಸದನು మదన జనక అందుండే నీ మొనపంటికి మడుపు లందీయుదునా మది నే వగనెన ముందు వెనుక మరి జూతుర నాసామీ

తన్ను తా నెరుగక తొలగుట యా వట్టి తప్పు నేమము లేలరా వన్నెలాడుల కిది సహజ గుణంబని-వార్ణయు వినవేమీరా ఇన్సాళ్లవలె గాదురా నేటి సుఖ మెరిగితే మరువవురా నాసామీ

1 30% I

72. beegaDa

ceragu maasi yunnaanani yoocana seeya vaddura saami Dorayau naa muvvagoopaala para satulaku doosamennaDu leedura

| Ceragu |

sarasaku rammani caala nee veeDitee Sanka paDeeveemiraa I Ceragu I

arasikula tappu Saastramulu niJamanucunammavaddura durusuga neenii vaddiki vaccina duuramarigeeveemiraa valapu miira aavaaranunDi Okamuddaina yivvaraaa nannan Taka saami

| Ceragu |

sadaya naapayyeda tolaginci nii yeda canu monala gummeda odigimeenanTaka niidu tiiyanimoovi yonaraga naanedanu madana Janaka andunDee nii mona panTiki maDupu landiiyudunaa madi nee vaganaina munduvenuka mari Juutura saami | | Ceragu |

tannu taanerugaka tolaguTa yiivaTTi tappu neemamu leelaraa vanne laaDulakidi sahajaguNambani vaartayu vinaveemiraa innaaLLavale gaaduraa neeTi sukha merigitee maruvavuraa naasaami

I Ceragu I

"Pollution and sin no bar to the supreme"

(72) Parakiiya: Adhama

Herein, the heroine is a married woman, making love out of wedlock; not only that, but in the conventionally forbidden period. Fortunately for her, the hero is none other than the Lord himself to whom, she is audacious enough to talk about subjects varying from social laws and taboos. Themes like the one portrayed in this lyric could possibly be riddles presented to the composer by certain assamblies of semi-scholars and noblemen of the high society, who must have folded their hands to the composer for the subtlity of presentation suggesting even the most polluted (sinner) is part of the Lord's creation and as such is worthy of his indivisible love.

Although I am in the phase of periodical indisposition, don't have any hesitation in making love, my master! Although... My Muvvagopala, wherever you are indeed the Lord, another man's wife is never to be held guilty!! Although...

Much as I beckon you to come near me why do you vascillate in your love-making? Don't lay faith in the postulations of those insensible framers of code of laws; while I am making fast advances to you why do you move further away from me? Standing on the other side with increaseing passion could you not just plant a kiss without touching me please Although... Compassionate one, I shall simply cast my upper cloth and press the peaks of my bosom to yours; shrivelling on to one side without touching your body I shall be sipping the honey out of your sweet lips; O father of love-god, from the very place, I shall pass on to your pionted teeth, the folded betel leaves and nut; Should one think of priorities in whatever is worth like this, master!! Although...

Why should one get away from the knowledge of self and why should there be fruitless faulty taboos? Don't you hear that after all this is the natural characteristic of the fair sex? Not like the pleasures of all these days, if you enjoy it once, you'll ne'er forget, master!!

Although...

73. జుజావంతి

మాడరె అది నడచే హెయలు సుదతిసేయు జాడలు
ఆడది కులకాంత అత్తింటి కోడలు అలగో పాలుని- విడిదికి వెడలె | మాడరె |
కొండంత కాపురమే రానుపోను కోమలీ కందలమే
దండు బజారికి మగడు తక్కువయేమో
తల్మవాత లెవరికి తప్పింప వశమే | మాడరె |
మెటకొంగు జారినను దెలియక భయమెంతయులేక
సాటివారు నవ్వుదురని యెంచక తో చదాట గయ్యాళి బలుజూటి | మాడరె |
అత్తమామ బావ మరుదులను దిట్టి
అపకీర్తి కొడిగట్టి
గుట్టుగాను మువ్వగో పాలు చేబట్టి
కూడినదే యిది మనిషా మాకా | మాడరె |

73. JuJaavanti

CuuDare adinaDacee hoyalu sudati seeyu jaaDalu aaDadi Kulakanta attinTi kooDalu alagoopaaluniviDidiki veDale

konDanta kaapuramee raanu poonu koomali kandalamee danDubajaariki magaDu takkuva yeemoo talavraata levariki tappimpa vaSamee | IcuuDaree I

PaiTa kongu Jaarinanu deliyaka bhayamentayu leeka saaTivaaru nuvvudurani yencaka toocadaTe gayyaaLi baluJuuTi IcuuDareII

73. "A high society woman's tryst with the Lord"

Parakiiya - Abhisaarika :

The heroine in this lyric is a married woman a termagant coquet but of very respectable social background; has boldly abandoned everything including shame, and goes about to meet her lover, 'the Lord' at the 'rendezvous'.

-000-

Look at the style of her gait
and the shadows that dangle behind her!
A woman, a housewife, living under the care of the 'in-laws'
has set out towards Gopala's rest-house!

Look at ...

A home of respectability and high commitments; a palanquin to move hither and thither,
Is her husband unworthy of this cheap public woman?
Oh, who can change one's destiny!!

Look at ...

Unaware of the upper cloth slipping down having the least amount of fear, not caring for people around laughing goes about there, the termagant coquette!!

Look at ...

Abusing every one among the 'in-laws' and having subjected them to insults, joins Lord Muvvagopala as if bound by a bond, is she a woman or a wooden log?

Look at ...

74. అసావేరి

ఎందుకు పగజేసెనో? కమలజా డికనైన లెస్స్ బ్రాయడో? అందుకందుకు చెలు లమరికలో నున్నారు చందమామ యీ రేయి చెల్లనుండడే దెవమా! ఇలిమి నేమంటినో? నా సామిని తెలియక సామ్మంటినో? కలకంఠిరో! వినవే కలలోన వాని గంటి చెలిమి చెలువుడేల చేరదీయడు దెవమా!

I ఎందుకు I

I ఎందుకు I

పగవారితొ జేరెనో? నా సామీ మనసు బాళి లేనట్లాయెనో? చిగురు బోడిరో! వినవే చిన్ననాటి నాపైని తగులమెల్ల నేడు దిగదీసెనో దెవమా!

I ఎందుకు I

మొక్కుమంటే మొక్కనెతినా? నేనిటుల మోము చిన్న జేసుకొంటినా? చక్కెర కెమ్మోవిచ్చి చాల దయతో రాగా పక్కకు మువ్వగోపాలుడు రాడో దెవమా?

I ఎందుకు I

74. asaaveeri

enduku pagaJeesenoo? kamalaJu Dikanaina lessa vraayaDoo? andukanduku celu lamarikatoo nunnaaru canda maama yiireeyi callanunDaDe daivamaa lendukul

balimi neemantinoo? naasaamini teliyaka pommanTinoo? KalakanThiroo! vinavee kalaloona vaaniganTi Celimi celuvuDeela ceeradiiyaDu daivamaa! lendukul

-Pagavaaritoo jeerenoo? naasaami manasubaaLi leenaTlaayenoo? ciguru booDiroo! Vinavee cinnanaaTinaapaini tagula mella neeDu digadiisenoo daivamaa! lendukul

mrokkumanTee mrokka naitinaa? neeniTula moomu cinna jeesu konTinnaa? cakkera kemmoovicci caala dayatoo raagaa pakkaku muvva goopaaluDu raaDoo daivamaa!

Lenduku L

"estranged Lord"

(74)

This lyric portrays the lamentation of a devoted wife for her Lord being angry with her due to some unknown fault of hers (swiiya -Madhya - Virahootkantha).

-000-

Why this revenge? at least now, will not destiny better my lot?

Why this ...

For some reason or other all my maids are keeping distance; the moon to-night is not very cool and confortable my god. Why this ...

Out of pressure, perhaps, what did I say, did I ask my master to go, O fair-voiced friend, listen to me, I have seen him in my dream! Why does he not take me to him, with friendliness, my goa! Why this ...

Has he joined my foes, does it mean my master's heart is

without langour

O frail young one, listen to me, the love he had for me during my teen-age years seems to be declining Oh my god! Why this ...

When I was asked to bow down to him, did I not respond, did I look at my husband angrily with a pouted face? Offering him the sugary lip, when I approached with appeal, Muvvagopala keeps himself away from the bed, my god!

Why this ...

75. కాంభోజి

ఇంతదయగల దాని నేల రావద్దంటి? వెంత నిర్ణయురాలవే సంతతము మా మువ్వ గోపాల సామి నీ సరసత్వములె యెంచునే ఓ చెలియరో!

1 300 1

వెలది నీ గుణ మమృతమని నిండుకొలువులో వేనోళ్ళ గొని యాడునే! పలుమారు నీకు సరిరూపవతి లేదనుచు జాస జేసెదననియెనే తెలసి పదివేల జన్మములకు నీ ఋణము దీర్పుకోజాలననెనే! వెలియ తనమీద నీవలుకజెందినది తా చేసిన పాపమనెనే! ఓ చెలియరో!

1 200 1

మునునీదు కెమ్మో వితేనే లానగ బ్రాణ ములు నిలిచియున్న వనెనే! ఘనమైన విరహవేదన కోర్వజాలనిక కాచిరక్షించు మనెనే! తనువు తన సామ్మే యిచ్చకము గాదీమాట తన చిత్తమెరుగు ననెనే! వనజాక్షి ననగ బనిలేదు నాపాలిదెనము కరుణదప్పె ననెనే! ఓ చెలియరో!

। वर्ष ।

ముందు మా మువ్వగోపాల రారా! యనిన ముద్ద తామరువ ననెనే! కందర్పుడికనేమి చేసునో యెరుగమా కరికితోదెలుపుమనెనే! మందెమేలమున నేనాడిన మాట తన మదినుంచ వలవదనెనే! యిందుముఖి నను గూడి లాలించిన సాగ సెంతనుచు దలతు ననెనే! ఓ చెలియరో!

1 वर्ष 1

75. kaambhooJi

inta dayagala vaanineela raavaddanTi? ventanirdayu raalavee santatamu maa muvvagoopaala saami nii sarasatvamule yencunee O celiyaroo!

veladi niiguNa mamrutamani ninDukoluvuloo
veenooLLa koniyaaDunee!
Palumaaru niiku sari ruupavati leedanucu baasa Jeesedananiyenee
telasi padiveela Janmamulaku nii ruNamu diircukoo Jaalananenee!
celiya tanamiida niivaluka Jendinadi taa
ceesina paapamanenee! ooceliyaroo!

munu niidu kemmoovi teene laanaga braaNa
mulu nilici yunna vanenee!
ghana maina viraha veedanakoorvaJaala nika kaaci rakshincu
manenee!
tanuvu tanasomme yiccakamu gaadiimaaTa
tana cittamerugu nanenee!
vanaJaakshi nanaga banileedu naapaalidaivamu
karuNadappe nanenee! ooceliyaroo!

mundu maamuvvagoopaala raa raa! yanina muddu taa maruva nanenee! kandarpuDikaneemi ceesunoo yeruga maa Kalikitoo

delupu manenee!

mande meelamuna neenaaDina maaTa tana madinunca

valava danenee!

yindu mukhi nanuguuDi laalincina soga sentanucu dalatu nanenee! Oo celiyaroo!

| inta |

75. "The enamoured lover sent out in haste"

Here the heroine is of courtesan type and the hero is the most favourable and sincerest lover about whose feelings of hurt and faithful love, a messenger-maid explains to the heroine in a most appealing narrative.

Why have you bid him not to come to you, such a compassionate lover is he!

what a hard-hearted woman are you?

O my dear friend, Lord Muvvagopala
always reflects on yo'r delectable manners!!

Why have you ...

In the open assembly, O woman he speaks
of you in a thousand ways
that your nature is sweet as heavenly nectar,
Many a time, that he would swear
there was no one else to equal you in beauty;
that he wouldn't be able to redeem his indebtedness to you
knowingly, even after being reborn a thousand times;
O my dear friend, your present angry mood against him
he said, was only the result of the past sins he committed

Why have you ...

He said that he was able to survive with active life, only to taste the honey from your coral lips!

He is unable to live separated from you, and prays you to save him

Verily his body has been bequeathed to you, he said and that your mind knew the truth, He swears that his words are sincere!

With your lotus eyes you are not to be blamed, he said, that he thought that

fate was not kind to him, O my dear friend!!

Why have you ...

He said that he couldn't forget the indulgence with which he used to be invited by name as Muvvagopala and bestowed with your kisses;

He wouldn't know what more Cupid has in store for him; He asked us to inform you;

what-so-ever he might have said in lighter vein

need not be taken to heart; he requests

He recollects with joy your fondling him with your moonlike face, my dear!

Why have you ...

76. పంతువరాళి

ఇంత ప్రాద్దాయె నింక వాడేమి వచ్చీని? చింతింపబనిలేదు చెలియ! మువ్వగో పాలు

1 व्या

చేరినాతో నేస్తము చేసిన పాపమా కీరవాణిరో! యేల వేగించేవే నీవు? మారిన గంధ కస్పూరి పారవేసి పవ్వళించు యేరమణి యింట నున్నాడో? యూరెల్లమాటుమడగె

। वर्ष ।

భాసురాంగిరో! వినవే పక్షులు మొదలుగాను వాసములు జేరి తమ వనితల గూడె ఆసించిన ఫలించే దరుదు గాదటవే నే జేసిన పాప మెవ్వరు చేసినారే ఓ చెలియా! పమ్మిన వేడుకతోను పడకిల్లకృంగారించి

1 200 1

పమ్మిన వేడుకలోను పడకిల్లకృంగారించి యెమ్మెకాడు వచ్చునని యెదురు జూచితి సామ్ము లేలే వీరులేలే? సాగెసెవ్వరు జూచెదారే? కొమ్మ! నన్నేలిన మువ్వగోపాలుని నమ్మరాదే

1 200 1

76. PantuvaraaLi

intaproddaaya ninka vaaDeemi vacciini? cintimpa banileedu celiya! muvvagoopaalu (D)

I inta I

Ceerinaatoo neestamu ceesina paapamaa kiiravaaNiroo! yeela veeginceevee niivu? nuurina gandha kastuuri paaraveesi pavvaLincu yee ramaNiyinTa nunnaaDoo? yuurella maaTu maDage

I inta I

bhaasuraangiroo! vinavee pakshulu modalu gaanu vasamulu jeeri tama vanitala guuDe aasincina phalincee darudu gaadaTavee nee jeesina paapa mevvaru ceesinaaree ooceliyaa!

I inta I

pammina veeDukatoonu paDakillu Srungaarinci yemmekaaDu vaccunani yeduru juuciti sommu leelee viruleelee? sogaseevvaru - juucedaree? komma!nanneelina muvvagoopaaluni nammaraadee

I inta I

76. Disappointment after long hours of waiting"

swiiya - Pragalbha - Vaasaka sajja
Heroine here is a wedded wife - who decorates her house and surroundings, beautifies herself and keeps on awaiting her husband's arrival. She is unable to hide her annoyance at her lover's unfaithfulness.

At such an unholy and late hour as this What for, hereafter, can he be expected? No need to regret - for Muvvagopala my dear!!

At such an ...

For the sin of having made friends with me

O parrot like prattler, why do you keep wakeful?

Throw away the musk and sandal-wood paste and lie down;
In some dame's house he would have stayed away

(for the night), the town is silent in sleep!!

At such an ...

O bright-bodied one, listen, starting with birds all beings have reached home and joined their mates; anything ardently longed for, is scarcely attainable! The sin that I have committed would any one else ever have committed my dear?

At such an ...

With increasing pleasure, I've beautified my chamber, and expected that the charmer would be arriving; what with these ornaments, flowers and beauty, who will see one can't have faith O my dear, in Muvvagopala who had his sway over me!!

At such an ...

77. శంకరాభరణం

చెల్లబో పాంగిరి చెమ్మడే వీడు కొమ్మా! 1 300 1 ఎల్ల లోకము రితడేలు వనగా వినవా పరిగే వాని చేతిపెడి పట్టిన దానవా యింటి గురుతు చెప్పవద్దా యెంత సరసురాలవె కొమ్మా! గురిగాడు గనుక పిగ్గన వెవ్వరినడుగక 1 යිලූන් I వెర వీ సందు కా సందుకు తిరుగగా దోడి తెచ్చితివి వచ్చినదాక తల వాకీట నీ వెనాను నెచ్చెలులెన నుండితే నేరమటవె కొమ్మా! యిచ్చిన పెడి చేతికి వచ్చినదే చాలు నటవే । යුලුන් । హెచ్చుకొడ్డు లేరుగ వలదా యేవరంట యున్నావే బాలరో! మువ్వ గోపాలుడెన చక్కని పాలగిరి చెన్నుడు నీ పాలగల్లె కొమ్మా! ఏల రేపు వచ్చే నంటే యింతెన సమ్మతించక 1 3ga 1 యేల రావద్దంటివే ని - న్నేమందునే చెలియ!

77. sankaraabharaNamu

Cellaboo paalagiri CennuDee ViiDu kommaa!
ella lookamu litaDeelu nanagaa vinavaa

parigee vaani ceeti paiDi paTTina daanavaa yinTi
gurutu ceppavaddaa yenta sarasuraalava kommaa!
gurigaaDu ganuka sigguna nevvarinaDugaka
veracii sandu kaa sanduku tirugagaa dooDii teccitivi

I cellaboo I

Vaccinadaaka tala vaakiTa niivainaanu
neccelu laina nunDitee neeramaTave kommaa!
yiccina paiDi ceetiki vaccinadee caalunaTavee
heccu kodduleruga valadaa yevaranTa yunnaavee
baalaroo! muvvagoopaaluDaina cakkani
paalagiri ceenuDu nii paalagalge kommaa!
eela reepu vacceenanTee yintaina sammatincaka

yeela raavaddanTivee ninneemandunee celiya

I cellaboo

77. "A money minded courtesan at paalagiri"

Heroine: saamaanya - Adhama - sakhi Upaalambhana
The heroine here is of courtesan category (mercenary) and the
hero a vagrant visitor. Kshetrayya seems to have composed this at
Palagiri near Cuddapah, to educate his hosts there in proper
hospitality to be offered to visitors such as himself. This lyric must
have been presented before Lord Chennakesava of Palagiri with
dance and abhinaya, by one of Kshetrayya's admirers at Paalagiri.

What a pity, O fair one, he is chenna of Palagiri!

Don't you hear, he is said to have his sway over all

the universes!!

What a pity....

Having collected gold from a vagrant visitor,
Could you not give him the land marks of your house?
Of what worth are your civil manners?
Being a suitor, shy of sounding any one
Out of fear as he roamed about from lane to lane
Haven't you spotted and brought him in here? What a pity....
To wait for him till he arrived at yo'r threshold
Would it be wrong for you or your girl-friends?
Is it enough if you received gold from him?
What about high and low and whom did you take him for?
What a pity....

It's your luck to have in charming Chenna of Palagiri
Your lover who is the same as Muvvagopala, my dear!
He said, he would be coming tomorrow, without saying yes,
Why did you ask him not to come, Oh how shall
I chide you dear!!

What a pity....

78. ප්රාව

ఏలతెల్లవారె? నయ్యో! ఇంతవేగమే బాలరో మా మువ్వగోపాలునితో మాటాడగానే I ఏల I రాక రాక మా యింటికి రమణుడు వచ్చినంతలో పోకముడి వీడగాను పొంగు కొంచును ఏక చిత్తమున శయ్య నిద్దరము బవ్వళించి యాకు మడుపులందిచ్చి స – య్యాటలాడునంతలోనే I ఏల I మేను మేను గదసినపుడె మిక్కిలిబిగి కౌగిళ్ళ పూని పెనగు నిద్దరము పాంకము మీర సూన శరుని పాటలు సొంపుమీర బాడు కొంచు వాని కౌగిలించుమని యడిగే టంతలో

1501

సరసు డౌ మా హేమాద్రి సామీ మువ్వగోపాలుడు కరుణించి సమరతిని గలయునంతలో సురతాన దమి హెచ్చి చొక్కివేరేమి తోచక గురు కుచముల రొమ్ము గుమ్మిపె కొనునంతలోనే

1201

78. aahiri

eela tellavare? nayyo! inta veegamee baalaroo maa muvvagoopaalunitoo maaTaaDa gaanee

I eela I

raaka raaka maayintiki ramaNuDu vacci nantaloo pooka muDi viiDagaanu pongu koncunu eeka cittamuna Sayya niddaramu bavvaLinci yaaku maDupu landicci sayyaaTa laaDunanta loone

I eela I

meenu meenu gadasinapuDe mikkili bigi kougiLLa puunipenagucu niddaramu ponkamu miira suuna Saruni paaTalu sompumiira baaDukoncu vaanikougalincumani yaDigee Tantaloo

I eela I

sarasuDau m i heemaadri saami muvvagoopaaluDu karuNinci samaratini galayunantaloo surataana dami hecci cokki veereemi toocaka gurukucamula rommu paikonu nanta loone

78. "Time fleets away - in spite of lovers' eternities"
Naayika: swiiya - ProuDha - Suratapriya
Naayaka: DakshiNa.

In many Padams like this one can find a dichotemy in Kshetrayya, in dilineating the character type of his heroine, in whom we find a super imposition of both swiiya (wedded wife) and a saamanya (a courtesan) - which combination pursues the composer throughout his career in the form of an obsession due to the fixation

of two foci in his love-life (viz) his wedded wife and Mohanangi; his teen-age friend devadaasi. In this Padam, the author works up through his creative imagination a dream-like fulfilment and dissolution, at the same time, of his union with his beloved.

Why has the day dawned, alas, so quickly, as I just talked to my Muvvagopala, O my young friend!! Why has the ...

At last after a long absence, when my beloved came to our house with the loosened waiste band and an upsurge in heart, when both of us, single minded, lay down on bed shared the betel and nut and turned to be playful. Why has the ...

When the bodies touched each other in warmest embraces when both of us were entangled and passion rose very high when lilting lyrics on god of love were being recited when I leaned on to him and again asked for an embrace!!

Why has the ...

Lord of Hemadri, same as my Muvvagopala and talented lover was kind to give me an 'equal-sport' during which at the desire's peak having lost ourselves,

in unison
just when I pressed my heavy bosom to his and overwhelmed him!!
Why has the ...

79. రోడి

ఇన్నాళ్ళవలె గాదమ్మా! మువ్వగోపాలు డెన్ని నేరిచినాడమ్మా నమ్మ కమ్మల మూసి నాచెంత నుండిన సమ్మతాంగి మోవి చాల చప్పరించేనే

। व्रज्युष्यु ।

చలవ చెప్పరములో సవతి నేనుండగా బలిమినాదుకొంగు బట్టుకచాటున పలుమారు తొడలపై గిలిగింతలిడగానే తెలిసి నేనడిగితే కిలకిల నవ్వెనే!

1 92201

మిసమీస లాడు నా నెసలిపై తిలకము పాసగ దిద్దుచు వాడు బొందుగ నల దాని కుసుమాస్ట్ర గృహముపై కొసరిచే వేయగానె కసరినే నడిగితే గారడ మాడెనె!

। व्यापुष्यु ।

పదరక మువ్వగోపాలుడు ననుగూడి మదిరాక్షిరో! దాని మమత దెచ్చుకొనెనే! కొదమ గుబ్బలపైని కో కటు తొలగింప కదసి నేనడిగితే తుద నన్ను గూడెనే!

1 922 0 1

79. tooDi

innaaLLa vale gaadammaa! muvva goopaalu Dennineerici naa Dammaa

nannu kannula muusi naacentanunDina sannutaangi moovi caala capparinceenee

I innaaLLa I

caluva capparamuloo savati neenunDagaa balimi naadukongu baTTuka caaTuna palu maaru toDalapai giliginta liDagaanee telisi neenaDigitee kilakila navvenee

I innaaLLa I

misamisa laaDu naa nosalipai tilakamu
posaga didducu vaaDu bonduga naladaani
kusumaastra gruhamupai kosari ceeveeyagaane
kasari neenaDigitee gaaraDa maaDenee!
Padaraka muvvagoopaaluDu nanuguuDi
madiraakshiroo! daanimamata deccukonenee!
kodama gubbala paini kookaTu tolagimpa
kadasi neenaDagitee tuda nannu guuDenee!

| innaaLLa |

I innaLLa I

"His Grace is not exclusive"

(79) swiiya - PrauDha dhiira - (Jyeeshtha, kanishtha)

Here the heroine is a wedded wife. She is fond of her husband in spite of his being equally civil to more than one beloved simultaneously and a most cunning and successful mischievous lover; She is angry with him for that!

It's unlike of Gopala of all these days, a lot of tricks, he has learnt, O my dear !!

Having covered my eyes, he kept on sipping out of the lips of the other woman!!

It's unlike ...

When I and my co-bride were waiting in the bower he held me by force by my upper garment, and slyly pre-occupied in tickling the ribs, having been noticed by me and questioned about it, his reply was only a boisterous laughter!!

It's unlike ...

Touching up the shining beauty mark on my forehead, he audaciously threw his hand on her treasure; about the propriety when he was shouted at, he tried at some lame justification of his action!!

It's unlike ...

Silently Muvvagopala having come to me
O fair-eyed one, started praising her attachment;
my youthful breasts having just been unshrouded
and myself having accosted and looked him in askance,
he joined me O my dear, at last in sport of love!! It's unlike ...

80. సురటి

ఇంటికి రానిచ్చేనా? యీమేనిలో నింతివాని దలచేనా? గొంటుకాడు మువ్వగో పాల రాయడు తంటలు చేసితే దండించక విడిచేనా? 1 aous 1 ఇతనికి వెరచినే నికలంచ మిచ్చేనా? ఇన్నాళ్ళ వలె నమసరించేనా? బతిమాలి నేరాయ బారమంపించేనా? 1 30631 పతియని మునుపటి భక్తి దయలుంచేనా? ్పేమదలచి తన మోమె న జూచేనా? ఏమిజెప్పిన నిజ మెంచేనా రామ అయినదే గాని రచ్చకు వెటచేనా? । व्या । ఆ మాట సభలోనే ననక విడిచేనా? ఎనసిన మొకమాట మెంతెన జూచేనా? యెంతో వేడిన మనసిచ్చేనా? వనిత! పట్టినపట్టు పట్టిదనిపించేనా? పనిబూని మువ్వగోపాల! యని పిలిచేనా? 1 3065

80. suraTa

inTiki raanicceenaa? yiimeenitoo ninti vaani dalaceenaa? gonTukaaDu muvva goopaala raayaDu tanTalu ceesitee danDincaka viDiceenaa?

I inTiki I

itaniki veracinee nika lanca micceenaa? innaaLLavale nanusarinceenaa? batimaali nee raayabaara mampinceenaa? patiyani munupaTi bhakti dayalunceenaa?

I inTiki I

preema dalaci tana moomaina Juuceenaa? eemijeppina nijamenceenaa raama ayinade gaani raccaku veraceenaa? aamaaTa sabhaloo nee nanaka viDiceenaa?

I in Tiki I

enasina mokamaaTa mentaina Juuceenaa? yentoo veeDina manasicceenaa? vanita! paTTina PaTTu vaTTidanipinceenaa? panibuuni muvvagoopaala! yanipiliceenaa?

I inTiki I

"Stubborn stance against His unfaithfulness" (80) swiiya - KhanDita

Here the heroine is a proud housewife taking pride in her sincere love for her Lord in spite of his unfaithful behaviour towards her, because of which, she is just now indignant and wants to be stubborn towards him as a punishment since, she is also confident about his ultimate return to her threshold.

-000-

Would he be allowed to come back home in this life again, Would I think of him at all?

If the mischievous Muvvagopala is upto any trouble, would I leave him unpunished? Would he be ...

Shall I out of fear, offer him any more bribes?
Shall I be going after him as hitherto?
Shall I be sending messenger-maids entreating them?
Shall I entertain for him, devotion and compassion fitting a husband as before?

Would he be ...

Shall I think of him with love and see at all his face?
Shall I be convinced of the truth of whatever he says?
That woman may mean a lot to him, but shall I be afraid of enquiry?
Shall I give up without placing it before the forum? Would he be ...

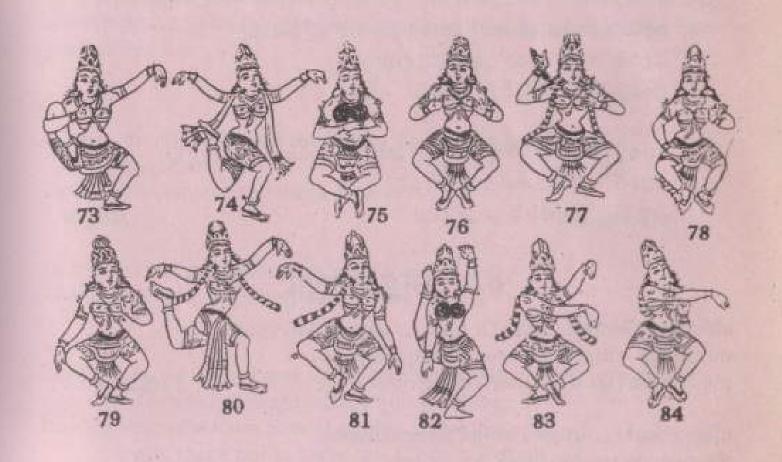
Shall I be indulgent to him for his having had me in the past?

Shall I pay attention at all to any extent of his prayers?

O woman, shall I accept that my stubbornness does not pay?

Shall I make up my mind to call him my dear Muvvagopala?

Would he be ...



73. paarSwa jaanuvu 74. gridhraavaliinakam 75. sannatam 76. suuci 77. ardha suuci 78. suuciividdham

- 79. apakraantam 80. mayuura lalitam 81. sarpitam 82. danDa paadam 83. hariNaplutam 84. Preenkhoolitakam

81. సారంగ

ఎక్కడి నేస్తము లెక్కడి నెనరు లెవ్వరి కెవ్వరే మొక్కిన వినక మా మువ్వగోపాలు నా ముదిత లింటికి (దోసిరే ఓ! చెలియా!

1287 दा

ఇదిగో ఎన్నడు నిరుగు పారుగు లెరుగని వాని కెన్నెన్నో బోధించిరే! ఆది చక్కని జాణయని వాని దానిల్లు కదలకుండగ జేసీరే ఓ చెలియా!

125/2

బలిమిని నాచేత నింతలో నింతైన బంచుక బోసేతురే! చెలులు గాదా రెండు దలచ రని యుంటి చెలువుని యెడజేసీరే ఓ చెలియ!

125/51

మొలక స్థాయమునాడె మువ్వగో పాలుని కలయుట దెలియరోట అలనరో! వానిచే అంచాని కాసించి చల పెట్టి పగ జేసీరె ఓ చెలియ!

125/2

81. saaranga

ekkaDi neestamu lekkaDi nenaru levvari kevvaree mrokkina Vinaka maamuvvagoopaalu naa mudita linTiki droosiree oo Celiyaa!

| lekkaDe||

idigo ennaDu nirugu Porugu leruganivaani Kennennoo bodhinciree! adi cakkani JaaNa yani vaani danillu Kadala kunDaga Jeesiree oo celiya!

| lekkaDi||

balimini naaceeta nintaloo nintaina bancuka boo seeturee! Celulugaadaa renDudalaca rani yunTi Celuvuni yeDa jeesiree oo celiya!

| |ekkaDi||

molaka praayamu naaDe muvvagoopaaluni kalayuTa deliyaraTe lalanaroo! vaanicee lancaani kaasinci calapeTTi paga jeesire oo celiya!

| lekkaDi||

81. "The mischief of tale-bearing maids"

Here the heroine is of courtesan type, feeling jealous of the other woman who enticed her Lord away from her, with the connivance of some common friends, Here due to her immence confidence in the power of her own love and teen-age intimacy with the Lord, she is more cross with her friends and the other women, hoping, but for their perfidy, her Lord would be with her. This is what Ksheetrayya, the lover composer imagines to be the attitude of Moohanaangi, his boyhood-love if she were not unfavourable and unresponsive to his love as she continued to be throughout the later part of his life.

Where can one find such intimacies and where are those attachments

Does anyone matter to whom-so-ever

Does anyone matter to whom-so-ever

Where can one ..

In spite of my prayers my Muvvagopala was pushed into her apartment, O my dear!

Where can one ..

Look, one who never knew his neighbours at all was briefed at length about many a thing; Having impressed him about her own smartness, he was made not to leave her abode my dear!!

Where can one ..

By force, would they have allowed me to share even a little of what she could get out of him?

Aren't they my friends, I hoped, they wouldn't discriminate, but they weaned away my beloved from me, O my dear!

Where can one ..

Do they not, in fact, know pretty well, that even in my teens my having been graced by Muvvagopala? Young woman, it's their craving for his bribe makes them bent upon wreaking vengeance!!

Where can one ..

82. පලක

ఎవతె తాళు నమ్మా! యీ నడతల? నేమందునె కొమ్మా! సవతియు మువ్వగోపాలున కెక్కువేము? యువీద నావలె నది యొక్క తేనా? కలకాలము అక్కర్! నే వాని కాకు మడుపు లియు

అక్కరో! నే వాని కాకు మడుపు లియ్య గ్రక్కున వాడు నాకన్ను లడ్డము చేసి పుక్కిటి విడె మాబోటి కొసగి మోవి నొక్కితె యలదాని నోరు జూచి చూచి

1 2231

1 223 1

పసిదానను నా పానుపుపై వాడు ముసుగు బెట్టుక నొక్క మూలను పవ్వళించి నిశివేళలో నల నీరజ నే(తితో గుసగుస మని చాల కొసరి ముద్దాడితే

1 2231

ేపగ లివియని లేక వారిద్దరు నాపడ కింటిలో కాపురమై యుండి యాపణతికి సుంత కోపము గలనాడు గోపాలుడు ననుగూడ వచ్చుచుంటే

1 2231

82. aThaNa

evate taaLunammaa! yiinaDatala? neemandune kommaa! savatiyu muvvagoopaaluna kekkuveemo?
Yuvida naavale nadi yokkateenaa? Kalakaalamu | | | | | | | |

akkaroo! nee vaanikaaku maDupuliyya grakkuna vaaDu naakannuLaDDamu ceesi PukkiTi ViDe maabooTi kosagi moovi nokkite yaladaani nooru Juuci cuuci

| levate | |

Pasidaananu naapaanupupai vaaDu musugu beTTuka nokkamuulanu PavvaLinci niSiveeLaloo nala niiraja neetritoo gusagusamani caala kosari muddaaDitee

| levate | |

reePaga livi yani leeka Vaariddaru naa PaDakinTiloo Kaapuramai yunDi YaaPaNatiki sunta koopamu galanaaDu goopaaluDu nanuguuDa vaccu cunTee

| levate | |

82. "favourng the other woman"

swiiya - Madhya dhiira - Jyeeshtha - Kanishtha A devoted wife complains to her confidante about the clandestine behaviour of her husband with another woman, under her very nose.

who will bear all these pranks
what can I say my dear?
my co-bride may mean a lot to muvvagoopaala;
Could she alone, like me, own him for all time?

Who will bear ..

Sister, as I offer him folded betel leaves suddenly covering my eyes for a fleeting moment, offering her slyly his own chewing 'pan' if he went on pressing his lips on to her mouth!!

Who will bear ..

myself being an artless woman, on my very bed, having head to foot covered himself, lying in one corner, at the dead of night, with that lotus-eyed woman if he went on whispering and favouring her with kisses!!

Who will bear ..

Only when day and night were unaccountable for both of them living in my room,

and whenever she was cross with him, if he were to unite with me!!

Who will bear ..

83. కేదార గౌళ

ఏ మందునమ్మా! యీ వింతనే నెటుగాన నమ్మా! భామరో మువ్వగోపాలు డేలిన భావ మేమని తెలుపుదునే యో చెలియరో

I ఏమందు I

్రేమతో సాక్కి నా చెక్కిలి వేమారు నొక్కి కామించి నను బిగియ కౌగిలించెనేగాని మోము మోమున జేర్చి ముద్ద జెట్టడాయే

| D ಮ o ム |

వలపు మితిమీరి నా వద్దకి వచ్చి నోరూరి పలుచని కెమ్మోవి సాలస్కీ గోలెనెగాని కులుకు గుబ్బలైపెని గోరులుంచడాయే

పరిపరి గతుల నన్ను చాల పైకొని రతుల బరికించి మువ్వగోపాలు డేలోనె గాని చిరుదొడలపై దన చేసాక నీడాయె

| \Dano的||

83. keedaara gauLa

eemandu nammaa! yiivinta nee neTugaana nammaa! bhaamaroo muvva goopaalu Deelina bhaava meenmani telupudunee yoo celiyaroo!

| |eemandu | |

Preematoo sokki naacekkili veemaaru nokki kaaminci nanu bigiya kaugilince nee gaani moomu moomuna Jeerci muddubeTTaDaaye

| |eemandu | |

Valapu mitimiiri naavaddikivacci nooruuri Palucani kemmovi solasi groolene gaani Kuluku gubbala paini gooru luncaDaaye

| leemandu | l

Paripari gatula nannu caala paikoni ratula barikinci muvvagoopaalu Deelene gaani CirudoDalapai dana ceesooka niiDaaye

| |eemandu | |

83. "The Lord's delayed action in over-whelming love"

Heroine in this lyric is a wedded woman (swiiya) who is also an innocent young bride knowing full well that her husband is very much fond of her and well-versed in love-game, expresses wonder in her confidential talk to her maiden-friend about her husband's wanton delaying tactics in love-making. (swiiya - jnaata - Mugdha)

How can I my dear, explain this strange event the like of which can't be noticed anywhere else!! O fair one, how can I explain away; the way Muvvagopala had his sway!!

How Can I ..

Having lost himself in love and pressed my cheeks a thousand times and locked me passionately in his embrace, why does he not reach my face and kiss?

How Can I...

With surging love and watering mouth, having reached me and got drunk with the honey of my lips, why doesn't he press his nails on my lilting breasts? How Can I ...

Having over-come me in many a posture and enjoyed well in an orgy of love-game, why doesn't Muvvagopala's hand touch my delicate thighs?

How Can I ..

84. మోహన

తగిలితి విక నిన్ను తరల నీయనోయి! వగకాడా! మామువ్వగోపాలా నాసామి

I SADOI

గందముచాటున ఘనమైన జడవేటు కందియున్న సాగసు కనుగొంటినోయి! సందిటనున్న యీ చందురు పిల్లలు నందమాయెనోయి యందు కేమోయి!

1 6688

తావిమించిన నీ మోవిపై పలుకెంపు దేవునాన నినుజూడ దృష్టయ్యా నోయి ! దేవర చిత్తము తెలియని దానినా నే వీ వేళ కెనా నా యిల్లు జేరితి వోయి !

I BEREI

కళలంటి వేమారు ఘనుడ మువ్వగోపాల కలసీతి వందుకు గాదననోయి! చెలిని నేటి నుండి దలచ నంట నాతో పలికితేగాని యా పనికొల్లనోయి!

I BORD I

84. moohana

tagilitivika ninnu tarala niiyanooyi! vagakaaDa! maa muvvagoopaalaa ! naasaami

| | tagiliti | |

gandamu caatuna ghanamaina JaDaveeTu kandiyunna Sogasu KanugonTinooyi! sandiTa nunna yii canduru pillalu nandamaaye nooyi yandu keemooyi!

| | tagiliti | |

taavi mincina nii moovipai palukempu deevunaana ninu JuuDa dristayyii nooyii! deevara cittamu teliyani daaninaa nii viiveeLakaina naayillu jeeriti vooyi!

| | tagiliti | |

KaLalanti Veemaaru ghanuDa muvvagoopaala Kalasiti vanduku gaadana nooyi ! Celini neeTinunDi dalacananTa naatoo palikitee gaani yaapanikolaanooyi

| | tagiliti | |

84. "Symptoms of sport beyond limits"

swiiya - Madhya - KhanDita.

A devoted wife, who is courageous to chide her husband for his misbehaviour, catches him with marks of his having deliance with another woman the previous night, and takes him to task.

You're caught red-handed now, wouldn't let you go; O voluptuous lord, my Muvvagoopaala!

How beautiful is the mark of inflammation caused by the lashing of the heavy pig-tail beneath the layer of sandal paste; how about the decorum of the crescents on your chest May it be what – so – ever!!

you're caught...

With the ruby-hued tooth-marks on your fragrant lip
O my god, seing you, may cause the evil eye;
Don't I know my lord's mind, at least now,
it's good after all, you could come back home! you're caught...

Since a thousand times you could awaken my senses and enjoy, great Muvvagopala, I wouldn't say 'no' but unless you promise not to think of that dame, I wouldn't allow you at all to initiate the game!

you're caught..

85. ఘంటావరము

ఆట్టేయుండేవు సుమీ! నా (సాణనాథ! ఆట్టే యందుండ కిందు వచ్చెద నని యాన జెట్టితివి సుమీ! నాస్తాణనాథ!

। ज्या

ఇంతలో నీ వీడకు రాకుంటే కన్నీరు కావేరి కాలువనుమీ ! ఇంతింత నీ కెమ్మోవి తేనెలాన కుంటే యిదిగోనోరెండేని-సుమీ! నా ప్రాణనాథ! I అట్టే I

వినరా నీవు కౌగిట లేకుండే పున్నమ వెన్నెల వేడి సుమీ! వనజాక్ష నీ వీడకు వచ్చేదాక తలవాకిలె యిల్లు సుమీ! నా (పాణనాథ అట్టే)

మరవి యెవతెత్నైన మాట లాడేవుగనుక మనసు-విరిచెదరు సుమీ! శరణు మువ్వగోపాల! యీరేయి గూడ జాగుసేయకనె రమ్మీ! నా ప్రాణనాథ I అడ్టే I

85. ghanTaaravamu

aTTeeyunDeevu Sumii! naa Praana naatha! aTTeeyandunDa kindu vaccedanani yaana beTTitivi sumii! naapraaNa naatha!

lla TTee ll

intaloo niiviiDaku raakunTee kanniiru-kaaveeri kaaluva Sumii!
intinta nii kemoovi teene laanakunTe yidigoonoorenDeeni sumii naa praaNa naatha

Vinaraa niivu kougiTa leekunTee punnama-Vennela veeDi sumii! vanajaaksha niiviiDaku vacceedaaka tala-vaakile yillu sumii! Naa praaNa naatha

maraci yevatetoonaina maaTalaaDeevu ganukamanasu viricedaru sumii! SaraNu muvvagoopaala! yiireeyiguuDa Jaagu-seeyakane rammii! Naa praaNanatha!

85. "Appeal to the leave -taking paramour"

Parakiiya - ParooDha - Abhisaarika.

A wedded woman making love out of wed-lock to a paramour as effective as Muvvagopala at an appointed place supplicates to him not to stay away when he had to go out of town on a tour.

you might be staying away, Oh Lord of my life!
not staying away there, that you would be coming back,
did you not swear by your word of honour Oh Lord of my life!
You might be ..

If you could not return soon, tears rolling down my cheeks would compare certainly with the stream of Cauvery my Lord!

If I am unable to sip the honey out of your red lips look here, my mouth getting parched, O my Lord of my life!

You might be..

Listen, if you are not locked in my arms
Full-moon will exude scorching heat;
O Lotus-eyed one, until you are back here,
It will be near the threshould where I shall remain
O my dear Lord of my life!

You might be..

Forgetting yourself, you might talk to some dame, they are capable of weaning away your heart; you are my refuge, O Muvvagoopaala, at least, tonight please come, without being late, O my dear Lord of my lfe!

You might be...

86. ఘంటా

ఇందు రాదగదు నే నేల వచ్చితి నమ్మ! అందరిలో చాల మోసమాయే వా ఉందు లేడాయే | aocto | మును మున్నె శృంగారించుకొని తమకమున రాగ ననుజూచి నీవెన వద్దనవెతివే వనజాక్షి! గట్టిగ వంచనలే జేసీతివి ఘనము గుట్టుదీరెనయ్యో! కన్నవారెల్ల నవ్వగ | ao広 | ప్రిలువక నందు బోయేదీ తెలిస్ట్ పీథిలో జెలులు కిలకిల వవే్యరు గుంపులు గూడుక వలఫుసిగ్గెరుగదని పలికే రా మాట లెల్ల 1 30 to 1 చెలి! విని వినములు చేసితి వివేకములేక కలికి మువ్వగోపాలుని గలస్న దాననె యెలమి సఖల గూడి మాయింటనుండక పలికి బొంకడనుచు పడుచు తనము చేసి 1 30th 1 నిలువక వచ్చిన ఫలము గలిగెను

86. ghanTaa

indu raadagadu nee neelavacciti namma! | Indu | I andoriloo Caala moosamaaye VaaDindu leeDaaye munu munne Sringaarincukoni tamakamuna raaga nanu juuci niivaina vaddana vaitivee vanajaakshi! gaTTiga vancanalee Jeesitivi | | indu | | ghanamu guTTudiire nayyoo! Kannavaarella-navvaga piluvaka nandu booyeedi telisi viidhiloo jelulu kilakila navveeru gumpulu guuDuKa valapu siggerugadani palikee raa maaTa lella | | indu | | celi vini Vinamulu ceesiti viveekamu leeka kaliki muvvagoopaaluni galasina daananai yelami sakhula guuDi maayinTa nunDaka Paliki bonkadanucu paDucu tanamu ceesi | | indu | | niluvaka vaccina phalamu galigenu

86. " A disappointing rendezvous "

Abhisaarika – Vancita – Virahootka She (Abhisarika) goes out to meet her lover at a rendezvous, but, laments that she was cheated, since she could not find her lover there.

I shouldn't have come here, why did I come, my dear!
I'm cheated before every-body and he is not here!!

Having made myself well up I started with all my heart, why did you, who has seen me, not prevent me, from leaving home?

O lotus - eyed one, this is utter deceit, exposed I've been and jeered at by all !!

I shouldn't have ..

Having come to know, that I went there un-invited, woman in the street formed groups and laughed at me;
That when you are in love, you are not at all ashamed I've heard and even not heard, friend, and not gained any wisdom!!

I shouldn't have ...

Having once had muvvagoopaala's grace, without staying at home in the company of my maids, out of youthful confidence, that he wouldn't be lying at all my leaving home has yielded me, alas, such bitter fruit!

I shouldn't have ..

87. సావేరి

ఆలుకో!పాలయలుకో! - తెలియ దమ్మలార! తలపులు తెలియవలెను దాళరే మీరు చెలులార!

1 ಆలుకో I

కన్నె చిన్నతన మేమం ఓ కన్నులు తేలవేసెను చిన్నెలు జూచి యాపె విభుడు చిరునవ్వునవ్వెను ఉన్నరీతి దేమం ఓ యువిద! యెంతే నుసురనెను వెన్నునినేనదలించితే విని విన నట్లుండేను

1 eos 1

చెలియ విభుని భుజముపై జేరగ పోతే వలదని సాలపున జెంగట గూర్పుండు మనెను అలివేణి! యతని కెమ్మోవీ యానెద వనియందుకోబోతే చెలుపు డావలి మోమై తన చెక్కిలి గదియించెను

1 ಆಲುಕ್ 1

రమ్మని తిల్లగోవింద రాజా! యని పిలిచితె కొమ్మరో తన పేరు మువ్వగోపాలుడనెను యెమ్మెతో మీ యిద్దరు నెనసియుంటిరా? యంటె నెమ్మితో నాపె కద్దనెను నెలత, యతడు తలయూచెను

1 405 1

87. saaveeri

alukoo ! polayalukoo ! teliya dammalaara ! talapulu teliya valenu daaLaree miiru-celulaara

| | alukoo | |

Kanne cinnatana meemanTee kannulu-teelaveesenu Cinnelu juuci yaape vibhuDu cirunavvu-navvenu unna riiti deemanTee yuvida! yantee nusu-ranenu vennuni neenadalincitee Viniivina naTlunDenu

| | alukoo | |

celiya vibhuni bhujamupai Jeeragapootee valadani solapuna jengaTa guurcunDu manenu aliveeNi! yatani kemmoovi yaanedanani – yandukoobootee celuvu Daavali moomai tana cekkili gadiyincenu

rammani tilla goovinda raajaa! yanipilicite kommaroo tanapeeru muvvagoopaalu Danenu yemmetoo miiyiddaru nenasi yunTiraa ? yanTe nemmitoo naape kaddanenu nelata yataDu tala yuucenu ||alukoo ||

87. "Huff or tiff"

swiiya – Mugdha – Anukuulapati – kalahaantaritaduuti samghaTana.

An artless young devoted wife and her husband had a love -quarrel and each of them was not on talking terms with the other,

when a messenger-maid (duuti) entered there, talked to each one of them and got them reconciled. Tilla or tillai is the Tamil name for the famous south Indian pilgrim centre, which is otherwise well-known as Chidambaram. In the well-known temple of Nataraja the dancing Siva, on either side of a pavilion named 'citsabha', hail both Siva and Vishnu respectively called by the devotees as Nataraaja and Goovinda. Tilla Govinda of Ksheetrayya appears as a hero and dedicatee in two or three lyrics.

并并并

Is it a huff or a love – tiff, it is beyond one's ken, O friends! one must understand, what is going on in the minds why don't you parry and see, O young maids—in—waiting!!

Is it a huff...

When the young bride was asked about her immaturity she blinked away helplessly and floated her pupils; her lord had a look at her sysmptoms and smiled away! When she was asked about the state of her health, the youthful bride had to heave a pretty long sigh! When I chided Lord Vishnu about the whole affair, he behaved as though he were unconcerned and neutral!!

Is it a huff...

When she was about to reach the husband's arms he prevented and made her sit quiet by his side when the dark-haired one was about to sip out of his lips, the chum tunred his face aside and placed his cheek on hers!!

Is it a huff...

When he was beckoned by name as Tilla Goovinda
He replied that His name was only muvvagoopaala;
when both of them were asked whether they were reconciled?
She very earnestly affirmed and he nodded his head!

Is it a huff...

88. సౌరాష్ట్ర

నాదోవకు రాకు నాతో నవ్వకు మువ్వగోపాల! కాదన కడమ రాగము నిలుప ననేవు

1 నాదోప 1

విద్దెలు నేర్చినదని వినయపరురాలని దిద్దుకో దగినదని తెలియనేరవా? హోరి వద్దనుంటే యొక మాట వాకిటనొకమాట సుద్దులేల నీ గుణము జూచినది కాదా? మెత్తని మనసుదని మేలునిలి పేదాననని

1నాదోప1

మెత్తని మనసుదని మేలునీరి పేదాననని యుత్తము రాలని దయ యుంచనేర్తునా ? హోరి ! చిత్తము నొప్పించేవు సిగ్గింతైన దక్క నీయవు హత్తి దానివద్ద నన్నాడు కొనేవు

1వాదోప1

కాసరి నేవేడుకోగా నినుమంతోసపు నన్ను కుసుమశరుని కేళి గూడియలసీతి నంటివి రసికత గనవచ్చె రాతిరి నా మనసు నొచ్చె ముసిముసి నవ్పు లేల మువ్వగోపాల

1 నాదోప 1

88. souraasTra

naadoovaku raaku naatoo navvaku muvvagoopaala! kaadana kaDama raagamu nilupananeevu || naadoova ||

viddelu neercinadani Vinaya paruraalani diddukoo daginadani teliya neeravaa? voori vaddanunTe yokamaaTa VaaKiTa nokamaaTa Sudduleela niiguNamu Juucinadi kaadaa?

| | naadoova | |

mettani manasudani meelu nilipee daananani yuthamuraalani daya yunca neertuVaa? voori cittamu noppinceeVu siggintaina dakka niiyaVu hatti daani vadda nannaaDu koneeVu

| | naadoova | |

Kosari nee VeeDukoogaa nisumanta seepu nannu kusuma Saruni KeeLi guuDi yalasiti nanTivi rasikata ganavacce raatiri naamanasu nocce musimusi navvuleela muvvagoopaala!

| | naadoova | |

88. "A minor breeze in the sport of love "

Swiiya - PrauDha - Atripta.

Here is a devoted wife, mature and adept in arts and art of love but having discontent owing to the peculiar behaviour of her Lord, she chides and countermands him.

Don't come in my way, and throw smiles at me, muvvagoopaala

I know!

my taboo may make you claim inagility to sustain the

hang-over of love! Don't come..

That I am accomplished in arts, modest in behaviour, and prone to be corrected do you claim any sense of knowledge!

Don't come..

If I am near to you, you talk in one tone, and in another tone in the foyer, why all this, don't I know your tenor?

Don't come..

Having been approached with prayers, you join me in sport for a while, and say you are just then fatigued; I come to know your sensibilities, it pains my heart throughout the night, why do you go on curbing your smiles O muvvagoopaala!

Don't come ..

89. కళ్యాణి

ఎందు దాచుకొందు నిన్ను నేమిసేతు నేను? అందమైన నీ మోము అయ్యలూ! ముద్దు గుల్కుచున్నది

1 20th 1

అందిందు దిరుగకుర ! అతివలు నీ తోడి పొందుగోరి యేవేళ పాగరుచున్నారు యెందరెందరని కాతు యెంతని నే విన్నవింతు? పందెమాడుకొన్నారట ! పట్టకపోయెదమనుచు

1 ఎందు I

పలుమారు నాసామి బయలు వెళ్ళకు (మొక్కే నిలువరాని మోహమున నినుజూచి చెలులు ఆలరు నీ మోవి తేనె యాని చెప్పరించవలసి కులుకు గుబ్బల రొమ్ము గుమ్మి పాయ్యోదరనుచు

1 20 to 1

ముదముతో మా ముద్దు మువ్వగో పాల నాసామే గుదిగొన్న తమకమున గూడి యిద్దరము నిదుర పరవశమున వదలునో కౌగిళ్ళు పదిలముగా నా జడను బట్టి గట్టు కొందునా !

1 2000 1

89. Kalyani

endu daacukondu ninnu neemiseetu neenu? andamaina niimoomu ayyaluu! muddu gulku cunnadi

| lendu||

andindu dirugakura! ativalu niitooDi Pondugoori yeeveeLa pogaru cunnaaru yenda renda ranikaatu yentani neevinnavintu? Pande maaDu konnarTa! PaTTuka Pooyedamanucu

Hendull

Palumaaru naasaami bayalu VeLLaku mrokkee niluvaraani moohamuna ninujuuci celulu alaru niimoovi teene yaani capparinca valasi kuluku gubbala rommu gummi Poyyeda ranucu

| lendul|

mudamutoo maamuddu muvvagoopaala naa saami gudigonna tamakamuna guuDi yiddaramu nidura paravaSamuna vadalunoo kaugiLLu Padilamugaa naa JaDanu baTTi kaTTu kondunaa!

| lendul|

89. "How to keep the seductive Hero for herself"

Naayika : swiiya - Premaadhikya - Pragalbha - swaadhiina - patika;

Naayaka: Anukuula (samyoga Sringaaram)

Here is a devoted wife who is not only jealous of the other women's eye on her Lord, but also zealous of protecting her treasure of love for herself knowing fully well about his favourable attitude to her, she talks to her Lord how to keep him to herself, when they are together in their love-chamber.

Where shall I hide you, what shall I do with you, Your charming face, O my god, is exciting pleasure!

Where shall I ..

Don't roam about hither and thither dames desirous of yo'r company are swaggering round the clock!

How many sha!! I prevent, and how to beg of their excuse?

It seems they have taken a bet, to take you away with them!!

Where shall I...

A thousan times, my lord, I implore upon you not to go out; with uncontrollable passion, on seing you, those women long to sip the honey of your lips and press their lilting breasts and go!

Where shall I ...

With joy, my darling muvvagoopaala
both of us having joined as desires get piled up
lest the embrace gets loosened due to being unawares in sleep,
shall I get you tethered to my plaited hair and firmly fix?

Where shall I ...

90. సావేరి

మోసబుచ్చిరమ్మ మగవాని యాడదంట; ముదితలందరు గూడుక చేసిన సేతకు మనసు కరగి నేను చీకాకు పడియుంటినే ఓ చెలియరో!

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అత్తమామ కూతురనగ (మొక్కితే పెండ్లి యౌనని దీవించెనే! చిత్తము వచ్చిన మగని దెచ్చెదగాని సిగ్గేల లెమ్మనెనే! గుత్తంపు గుబ్బలు వట్టువ లౌనని కొనగోర నొక్కి జీరెనే! పాత్తుకురమ్మని చేపట్టిననుదీసీ బువ్వము దినిపించెనే ఓ చెలియరో!

الذحتا

రామరో రమణు డూరలేదు రమ్మన్న పడుకొంటినే భామరో! (పొద్దు బొదు మోవిపంటి పానము సేతామనెనే కోమరి యిద్దఆ మాడవారైతిమి కోరిక దీరదనెనే యేమరి నే నిదుర బోవగ జూచి యేమేమో సేయ జూచెనే ఓ చెలియరో

الذرروا

నిదుర కంటికి రాదు మగ పనులు సేతామా నెలత యిద్దర మనెనే! ముదితరో అంతలో నాడదనుచు వాని మొనసి నే పై కొంటినే! వదలకుండగ బిగి కౌగీట లీయమై వంచనతనమునను కదసి మా మువ్వగోపాలుడు తానని కళలంటి నను గూడెనే ఓ చెలియరో!

135%

90. saaveeri

moosabuciramma maagavaani yaaDadanTa mudita landaru guuDuka

ceesina seetaku manasukalagi neenu ciikaaku paDiyunTinee ooceliyaroo!

| | moosa | |

attamaama kuutu ranaga mrokkitee penDli younani diivincenee!
cittamu vaccina magani deccedagaani siggeela lemmanenee!
guttampu gubbalu vaTruva lau nani konagooranokki Jiirenee!
pottuku rammani ceepaTTinanudiisi
buvvamu dinipincenee ooceliya roo!

raamaroo ramaNuDuuraleeDu rammanna PaDukonTinee bhaamaroo! ProDDuboodu mooviPanTi paanamu seetaa manenee Koomali yiddara maaDavaaraitimi koorika diiradanenee yeemari nee nidura boovaga Juuci Yeemeemoo seeya Juucenee oo celiyaroo!

nidura kanTikiraadu magapanulu seetumaa nelatayiddara manenee! muditaroo antaloo naaDadanucu vaani monasi nee paikonTinee! Vadala KunDaga bigikaugiTa liiyamai vancanatanamunanu! Kadasi maa muvvagoopaaluDu taanani KaLalanTi nanuguuDenee ooceliyaroo!

90. "Fancy dress in love-Parade"

Parakiiya - ParooDha

A wedded woman making love out of wedlock is the heroine (Parakiiya - ParooDha) in this lyric. Her friends flippantly dressed Muvvagopala in a woman's disguise and passed him off into the herone's chamber to while-away time. Whatever might be her innocent acquiscence in the game, when he asked her to play 'house' ultimately it resulted for both in sweet embarassment and pleasant surprise for her.

O my dear, I have been cheated, women have all combined and passed him off for a woman!!

O my dear...

Having got depressed in mind, for whatever I did, I was thrown into embarassment!!

O my dear ..

He was introduced as our relation's daughter,
I bowed to him and was blessed anon to become a bride!
I have been assured that there is no need for shyness
and promised prosperity and a fitting bride - groom!
The peaks of my protruding breasts have been admired aloft;
he pricked and scratched them with his nailed finger tips!
Having beckoned me to go and sit by his side
he coaxed me to eat with him some food my dear!!

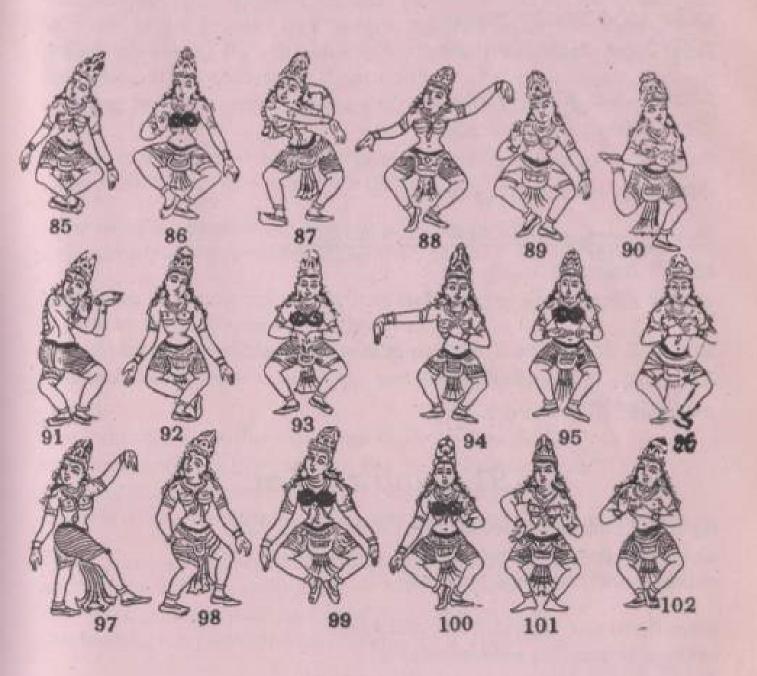
O my dear ..

Since her husband was out on tour
I was asked to sleep with her;
She asked me, let us just drink out of
each other's lips, to pass off time;
since both were women, she felt very sorry
that intense longing remained unfulfilled;
She tried to do what - so - ever!!

O my dear ...

Since sleep eluded us, she asked that we both engage ourselves in playing 'house';
O my dear, having been impressed all the while,

that 't was a woman, I've overtaken him; so that I did not leave, becoming one with me in embrace Muvvagopala disclosed his identity and having joined me awakened my sensitivities!!



85. nitambam 86. skhalitam 87. Karihastam 88. Prasarpitakam 89. simha viKriiDitam 90. simhaa Karshitam

91. Udvrittam 92. upasritakam 93. tala samghaTTitam 94. janitam 95. avahitthakam 96. niveeSam

97. eelakaa KriDitam 98. Uuruudvrittam 99. madasKhalitam 100. vishNu Kraantam 101. sambhraantam 102. vishkambham.

91. సౌరా డ్ర్మ

ఇకనిన్ను నమ్మరాదే ఓ ఇంతిరో! మాట లేటికే ఒకవేళ నవనీత మొకవేళ పాషాణ మకట నీ చిత్త మయ్యయ్యా! చెలి 1 95 1 సరసుడని మెచ్చుకొందువు ఏవేళనీ చెక్కెర కెమ్మోవీ యానమందువు తిరుగా లేని కోపము దెచ్చుకొందువు - నాదు సరసకురావు యెంచక నమ్న దూరేవు aš I చెలువుడని భక్తిసేతువు తమిదెలిసి (పేమచే జేరదీతువు కలికిరో! తిరుగా కాక సేతువు చలమేల జేసేపు? చాలు చాలు పదివేలు 1 aš 1 కూరిమినీవె నేనంటివి మువ్వగో పాల యనికూడి యుంటివి ವೆರೆಯುತುಲ ವ್ಯಾಪಿಂಟಿ ವಿದಿಯೆಲ್? వారిజముఖి! యేల వాదాడ వచ్చేవు? I as I 91. souraasTra ikaninnu nammaraadee oointiro! maaTaleeTikee okaveeLa navaniita mokaveeLa paashaaNa lika l makaTa niicitta mayyayyoo celi sarasuDani meccukonduvu eeveeLa nii cakkera kemmovi yaana manduvu tirugaa leeni koopamu deccukonduvu naadu likal sarasaku raavu yencaka nannu duureevu celuvuDani bhakti seetuvu tami delisi preemacee Jeeradiituvu Kalikiroo! tirugaa kaakaseetuvu I ika I calameela jeeseevu? caalu caalu padiveelu

kuurimi niive neenanTivi muvvagoopaala yani kuuDiyunTivi veere yintula caaDi vinTi vidi meelaa? vaariJamukhi! yeela vaadaaDa vacceevu?

"Indulgent Lord to the whimsical bride"

(91) "Pati Parihasam"

The hero who is teased by the constant changes in the attitudes and behaviour of his beloved, chides her not to be quarrelsome but appeals to her passionate love for him. The stiffness of the heroine in this lyric reminds us of the obstinacy of "Moohanaangi", the childhood-playmate of ksheetrayya, who happened to continue as a great admirer of the composer, but not yielding to his advances pershps till the end of their lives.

-000

It's not at all possible to lay faith in you,

O woman, what's the use of all this tall talk?

Your mind is very mellow like butter in one breath, and stone-hard in another, altogether, alas!!

It's not at all ...

You go on admiring my sensibilities and always ask me to drink of your sweet rosy lips; the next moment you assume anger against me, and with indifference to reach me, you go on abusing !!

It's not at all ...

that I am your youthful mate, you show me devotion, with love, knowing my yearning you pull me towards you!

O young woman, in another turn you make it hot for me, enough with your stiffness, it is worth a thousand! It's not at all ...

When you were in love, you declared that I and you were one, and paired with me calling me, as Muvvagopala, why have you lent your ears to tales of other women, O lotus-like face, why do you clamour for a wordy duel?

It's not at all ...

92. సావేరి

ఏమైన నేనందుబోను వేరొక్క యింతిని బంపవే! రామ! నీ వాడిన మాటలకు వాడు - రాడు మనసువొచ్చెను.

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చక్కని వాడని యీనికాడని సరసుడని వాని వేగమె దక్కించుకోవలెనని కొందటు చక్కెర బొమ్మలు చిక్కుల జెట్టి యెన్నెన్నోవగలు చేసి వాని పాందుగానక నొక్కతె గాదె యెందరు వేసారి యున్నా రేటి మాటలు?

1 ఏమై న 1

విందులు బెట్టి వాని మనసు విరిచేమని చెలులు కొందరు మందులెన్నో? మాయలెన్నో? మంచితన మెంతో? కందువ తెలిస్ కుంటెనగత్తె లెంద రెంత జేసిన యిందు ముఖీ! నీమోహ మింతింతనరాదు

1 ఏమై న 1

కలసి వానిపై లేనినిందలు గట్టి యింటికి రావద్దంటివి పలుమారు వానితో పోరు వద్దంటే యలుక జేసీతివి చలపాది నీ కోపమింతకు వచ్చెను - తెలుసుకో నేరవైతివి నేడా చెలికి మువ్వగోపాలున కెడలు సేయ నాచేత గాదు

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92. saaveeri

eemaina neenanduboonu veerokka yintini bampave! raama! niivaaDina maaTalaku vaaDu raaDu manasu noccenu I eemaina I

cakkanivaaDani yiivikaaDani sarasuDani vaani veegame dakkincu koovale nani kondaru cakkera boomalu cikkulabeTTi yennennoo vagalu ceesi vaanipondu gaanaka nokkate gaade yandaru veesaari yunnaareeTimaaTalu || eemaina ||

vindulu beTTi vaani manasu viriceemani celulu kondaru mandulennoo? maayalennoo? mancitanamentoo? kanduva telisi kunTenagatte lenda renta Jeesina yindu mukhii! nii mooha mintintana raadu

I eemaina I

kalasi vaanipai leeni nindalu gaTTi yinTiki raavaddanTivi Palumaaru vaanitoo pooru vaddanTe yaluka Jeesitivi calapaadi nii koopa mintaku vaccenu telusukoo neeravaitivi

neeDaa

celiki muvva goopaalunakeDalu seeya naa ceetagaadu | eemaina |

"Erring beloved and the helpless confident"

(92) saamaanya - Duutii SamghaTana

The heroine here is of courtesan category. She had a quarrel with her Lord. A messenger-maid who was requested to go as a mediator, chides the heroine for what all she did to antagonise her Lord. Whatever may happen, I wouldn't go there, send some other woman O my dear Dame, for what-so-ever you've spoken to him he wouldn't be coming here, since, it pained him a lot!!

Whatever ...

That he is a charming person, a munificent giver, and a man of very elegant and sensitive tastes some sugary dolls hovering around are desirous of soon winning him over entirely for themselves; putting him in many a fix and showing coquetishness every woman got exhausted, why so many words?

Whatever ...

Serving him with feasts my god! some women are hoping to wean away his heart, so that it favours only them; what with, so many herbs and also much of sorcery and as much of goodness as also of straight forwardness, knowing his weaknesses what-so-ever was done by so many among them all the mischievous women; in spite of all this, Oh fair one, our Lord's passion for you is in fact, immeasurable, can't you be contented!

Whatever ...

You've joined him but on many a count found fault with him, and curtailed his visits;
Against repeated advice, you have quarrelled with him and become angry!
O stubborn woman, your anger had brought about all the havoc, you are unable to know,
Today for me to try to break the union of that woman and Muvvagopala is next to impossible!!

Whatever ...

93. కాంభోజి

మోసమాయెనే నా బుద్దికి మోసమాయెనే మోసమాయె నేమిసేతు మువ్వగోపాలుడు నేడు (మొక్కి వేడిన రాడే ఓ వెలియా!

13551

అందరికి చెల్లవైన చెందమామ నాపాలిటీ కనలమాయే నయ్యో! చెలియ! ముందు నేనెవ్వరి పొందెడబాపీతినో అందుకు నే నీలాగెతినో, ఓ చెలియ!

13751

వలవల నా కన్నీరు వెల్లవలాయే నేటి కే వెలది మోము జూచితినో చెలియ! అలసీ మువ్వగో పాలుడు అనిశము ననుగూడి యలసటలను బెట్టనో చెలియా! చిలుక పగ సాధించెనే దీనిబెంచిన చేతు లెటువంటినో చెలియా?

13001

యే(పాద్దు (సాణవిభుల వెడబాయని యింతు లెన్నినోములు నోచిరో చెలియ! దాపున గూడున్న విభుని దవ్వుల జెట్టు చెలులు నా పాలగలిగిరో, ఓ చెలియా!

13551

93. kaambhooJi

moosamaayenee naabuddhiki moosamaayenee moosa maaye neemiseetu muvvagoopaaluDu neeDu mrokki veeDina raaDee ooceliyaa!

I moosa I

andariki calla naina candamaama naapaaliTi kanala maaye nayyoo! celiya! mundu nee nevvari pondeDabaapitinoo anduku nee niilaagaitinoo ooceliya!

I moosa I

valavala naakanniiru velluvalaaye neeTi kee veladi moomu Juucitinoo celiya! alasi muvva goopaaluDu aniSamu nanuguuDi yalasaTalanu beTtunoo Celiyaa! ciluka paga saadhincenee diini bencina ceetu leTuvanTivoo celiyaa?

| moosa |

yee proddu praaNa vibhula neDabaayaniyintu lenninoomulu noociroo celiya! daapuna guuDunna vibhuni davvulabeTTu celulu naapaala galigiroo ooceliyaa!

| moosa|

"The tale bearers - 'havoc'"

(93) swiiya - saamaanya - Viraha - Vipralabdha

The heroine in this lyric can be a swiiya or also a saamaanya. She laments over the separation from her Lord, wrought by the machinations of some jealous women.

-000-

Misled I have been in my expectations, misplaced is my sense of discernment dear! Misled I have been, O dear, what shall I do!! Muvvagoopaala doesn't visit however much implored

Misled ...

The Moon who is cool to every one has become now, a burning ball of fire above me, O my dear!

My having broken earlier the union of some pair might now have resulted in this, my loneliness Oh dear! Misled ...

Seing some inauspicious woman's face earlier, might have resulted now in my tears rolling down! The teasing parrot has been wreaking vengeance upon me, I do not know at all,how I have brought him up my dear!! Misled ...

I do not know what severe austerities have been observed by those women who've never had a break from their beloveds, It has been my lot to have around, such unreliable friends, who wean away the beloved further off my proximity!! Misled ...

94. వరాళి

స్టాద్దపోదు నిదురరాదు పాలతి నెడబాసినది మొదట తద్దయు నీ పాప జాతి దైవము పగసాధించెనమ్మ! I స్టాద్దు I అనలు కొనలు బారినట్లు మనసు మనసు నెనసిచాల పెనలుగొన్న చెలిమన్ననలు వినము నుతిసేయక I స్టాద్దు I అరువు మురువు గలిగిన చిత్తరువు వెరవు స్టాతిమవలెను ఉరవిరవై యున్న చెలిని మరువ వెరవు గొననకట I స్టాద్దు I మువ్వగోపాల రమ్మని ముద్దుబెట్టి కూడగాను ముడువ వెరవుగాన నకటా పూవుబోణి మోవి తేనె భుజియించిన చవిదలచి I స్టాద్దు I

94. varaaLi

Proddu poodu nidura raadu polati neDabaasinadi modalu taddayu niipaapaJaati daivamu paga saadhinceenamma!

I proddu I

analu konalu baarinaTlu manasu manasu nenasicaala Penalugonna celimannanalu vinamu nutiseeyaka

I proddu I .

aruvu muruvu galigina cittaruvu veravu pratima valenu uraviravai yunna celini maruva veravu gonanakaTa

I proddu I

muvvagoopaala rammani muddubeTTi kuuDagaanu muDuva veravugaana nakaTaa puuvubooNi mooviteene bhuJiyincina cavidalaci

| proddu|

"Time stands still - when she is away"

(94) Purusha - Viraha.

Pangs of loneliness suffered by the hero, an ideal husband, due to the absence of his beloved of extra-ordinary accomplishments and beauty. The time is spent by rumination over the pleasures of, past meetings. The heroine in this lyric could be a 'Parakiiya' ie., a wom an who was wedded to another man or a'Saamaanya' ie., a courtesan.

-000-

Time doesn't pass off, and sleep eludes, ever since she is away from me!!

This wretched fate, to what an extent has taken vengeance upon me my dear!!

Time does n't ...

Like tendrils branching off the creeper, both the hearts having intertwined, with such a beloved's civilities one rarely comes across and cannot but admire!

Time does n't ...

Like a portrait of painting, with irreplaceable qualities and exceptional lovability, such a luxurious beloved I find no means to forget at all, alas!!

Time does n't ...

Calling me Muvagopala, inviting me to go near her and having kissed and joined me, she couldn't be shown a corner to be hugged, now ruminating over the sweetness of her honeyed lips!!

Time does n't ...

95. గౌళిపంతు

మరచి నాడట!యేమే? మగువ హా! ఆరమర గలవాని అడుగ రావెట యిప్పడు 1 当める స్త్రీక్లు నే బోయిన గురుతు నీలాటి రేవునను నిలిచినదే గురుతు గొళ్లెము మీటినదే గురుతు గులుకు గుబ్బలు జూపుమని తాగులికినదే గురుతు 1 మరచి I వెంది వేడు కొన్నదే గురుతు వేడుకలో జేతి మడుపు విసరినదే గురుతు ತಲಯಾವಿ ನವೀನದೆ ಗುರುತು బాళి తాళ జాల. లేనని తాననినదే గురుతు ■ 3000 ■ పలుగాట్లు మోవీపే నుంచినదే గురుతు అలుముక, మువ్వగో పాలు డన్నదే గురుతు చలువదుప్పటి ముసుకే గురుతు సందుకొని మరుకేళి సలిపినదే గురుతు 1 ಮ o む l 95. gouLipantu maracinaaDaTa! yeemee? maguva haa! I maraci I aramara galavaani aDugaraadaTe yipuDu niiLLaku neebooyinadee gurutu niiraaTi reevunanu nilicinadee gurutu goLLemu miiTinadee gurutu I maraci I guluku gubbalujuupumani taa gulikinadee gurutu veladi veeDukonnadee gurutu veeDukatoo ceeti maDupu visarinadee gurutu talayuuci navvinadee gurutu baaLi taaLa jaala leenani taananinadee gurutu I maraci I palugaaTlu moovipai nuncinadee gurutu alumuka muvvagoopaalu Dannadee gurutu caluva duppaTi musukee gurutu I maraci I sandukoni marukeeLi salipinadee gurutu

95. The Rendezvous of remarkable memories"

Heroine in this lyric is a woman making love out of wedlock a Parakiiya - Reminiscences of housewife, who had been graced by the Lord as a paramour are portrayed in this lyric. Does he seem to forget, O woman! Alas!

Why not you ask him now, he had always his reservations!!

Does he seem ...

My going to fetch water was a thing to remember, my standing at the public bath was another thing to note!! When the bolt of the door tinkled 't was one more thing to remember the naughty request to show my breasts was another thing to note!! Does he seem ...

O woman, the supplication itself was to be noted, and throwing folded betel-leaves was another thing to note; nodding the head with a smile was one more thing to note, that loneliness was unbearable, his appeal was another!!

Does he seem ...

So many bites laid on the lip, itself is to be remembered How about clasping him with arms and calling Muvvagopala? Does he not even once remember the cool blanket cover? and how at last the signal was given to start the game of love? Does he seem ...

96. పున్నాగ వరాళ్

తెలిని యొకరి సామ్మా ? యొందుకే విధుని తిరుగ బొమ్మంటి వమ్మా ! చలమునను వన విలుతుడేపిన యలరు ములుకుల కళికి యలసీతి ! తెలిని ! వేడెరో! యేమందునే? నిన్నటి రేయి రేరేడది యేమోకాని పీడు చల్లని వాడలంచును జూడ జూడగ వేడియాయను ! తెలిని ! బాయి రాని (పేనుతో జాల! మువ్వగో పాలుడు నను గూడగా కాయజుని రసమాయ బరివెక మాయి మవరతి పేయనైతి ! తెలిని ! మై చల్లగా జేకెండి కమ్మనిముద్దుమలయు మారుత మీప్పుడు పీచినంతల జూచితే సెగ గాదినటు వలె దోచుచువ్వది. ! తెలిని !

96. Punnaaga varaaLi

telivi yokari sommaa? yendukee vibhuni tiruga bomman Tinamma! calamuna nunanavilutu Deesina yalaru mulukula kaLiki yalasiti I telivi I ceeDeroo! yeemandunee? ninnaTireeyi reereeDadi yeemookaani viiDu callani vaaDaTancunu juuDa juuDaga veeDiyaayenu I telivi I

baaya raani preematoo baala! muvvagoopaaluDu nanu guuDagaa kaayajuni rasamaaya baravaSamaaya nuparati seeyanaiti I telivi I

mai callagaa jeeseDi kammani muddu malaya maaruta mippuDu viicinantaTa juucitee sega gaacinaTu vale doocu cunnadi | I telivi I

96. "A momentary indiscerstion"

swiiya - PrauDha - Kalahaantarita.

A devoted wife, and a corageous beloved, repenting for having guarrelled and asked her husband to go away.

Can anyone claim smartness to be one's own exclusive possession? Why have I asked my Lord at all once again to go away?

I'm harassed and tired of bombardment stubbornly let loose by God of love!!

What shall I say, the moon has been unkind to me yesternight, my friend, as I expected coolness thereof I could get only heat every hour!!

With inseparable love, Muvvagopala having joined me my young friend, I became unawares, in Cupid's sway, and could not exercise my dominance!!

the pleasing sweet south breeze which makes one feel comfortable, appears now as it blows to be emitting scorching heat!! Can anyone ...

Can anyone ...

Can anyone ...

Can anyone ...

97. కళ్యాణి

చిన్నదాన నే నే మెరుగ సిగ్గయ్యే నమ్మా!	•
కన్నెలెల్ల కంచివరదుని కౌగీట నుండు మనేరు	1 2 2 1
వద్దికి బొమ్మని చాల సుద్దులు చెప్పేరు ముద్దు బెట్ట బొమ్మనేరు ముదముతో లాలించుమనేరు	4 25
మదన శాస్త్రమునేను జదివినదాన గాను	1 22
సదయుడని వానితోను సరసములాడు మనేరు	194.1
మల్లెఫూల పాన్నుపెని మనసు నెమ్మదిలోను	1 చిన్న 1
ఉల్లము రంజిల్లజేసి ఒమ్మికతో నన్నుండ మనేరు	1 చిన్న 1
పల్లవాధరి! వినవే! పణతులందటు నమ్ప	CX
వల్లభుడా మున్వగోపాలునితో గూడు మనేరు	1 చిన్న 1

97. KaLyaaNi

kanne lella kancivaraduni kaugiTa nunDu maneeru	I Cinna I
vaddiki bommani caala suddulu ceppeeru muddu beeTTa bommaneeru mudamutoo laalincu maneeru	I Cinna I
madana saastramu neenu jadivina daanagaanu sadayu Dani vaanitoonu sarasamulaaDu maneeru	I Cinna I
malle puula paanpu paini manasu nemmadi toonu ullamu ranjilla jaeaesi nammikatoo ħannunDa maneeru	I Cinna I
pallavaadhari! vinavee! paNatulandaru nannu vallabhuDaa muvva goopaalunitoo guuDu maneeru	I Cinna I

97. "Coaxing an artless young bride"

swiiya - Mugdha - Visrabdha NavooDha

A new young bride who is very shy and not much acquainted with the art of love, but she is very anxious to follow the advice universally given by one and all, to join the Lord of all Muvvagopala.

Immature I am, I know nothing, shyness overcomes me, dear! All young girls ask me to stay put, in Kanci Varada's embrace!!

Immature I am ...

They instruct me at length to go about and approach him, and advise me to offer kisses and fondle him with pleasure!!

Immature I am ...

I am not acquainted at all with the rules of game of love, with him, such a compassionate one, they want me to carry on !!

Immature I am ...

On a bed of jasmine buds, with a steady and peaceful mind they want me to rouse his heart and be in unison with him!!

Immature I am ...

Listen O delicate lipped one, I am advised by all women to join the Lord of all, our dear Muvvagopala!! Immature I am ...

98. సౌరాష్ట్ర

కోడి కూసె నయ్యయ్యో! నా గుండె ఝల్లు ఝల్లు మనేనే! 1561 చేడెరో! నాసామీ వద్ద చేరి మాటాడే టంతలో చెలువుని యెదురేగి చెలగించి తోడి దెచ్చి గళము పెని గంద మలది కస్పూరి నామమే దిద్ది కలుపల గేనితో కలహము ముగియించి చలువ చెప్పరములో మేము సరస మాడేటంతలో విరులు శిఖనిండ జుట్టి వింతగా సామ్ములు బెట్టి బురుసు రుమాలు జుట్టి పొందుగా తురాయి చెక్కి సరసుని మోవి చూచి సారె సారెకు ముద్దుబెట్టి 1541 గురుకుచములతో రొమ్ము గుమ్మిపె కొనేటంతలో మొక్కి వేడుకొని యెంతో మోహమున ముద్దుబెట్టి అక్కరో! సిగ్దింత లేక ఆ వేళ నీవి వదలించి మక్కువ మీర మదన మందిర రాయునిల్లు చేర్చి చక్కని మువ్వగో పాల సామితో గలిసేటంతలో

98. souraasTra

koDi kuuse nayyayyoo! naagunDejhallu jhallu manenee! ceeDeroo! naasaamivadda ceeri maTaaDee Tantaloo

I kooDi I

celuvuni yedureegi celaginci tooDidecci gaLamu paini ganda maladi kastuuri naamamee diddi kaluvala reenitoo kalahamu mugiyinci caluva capparamuloo meemu sarasa maaDee Tantaloo

I kooDi I

virulu sikhaninDa juTTi vintagaa sommulu beTTi burusu rumaalu juTTi pondugaa turaayi cekki sarasuni moovi cuuci saare saareku muddu beTTi guru kucamulatoo rommu gummi paikoneeTantaloo

I kooDi I

mrokkiveeDukoni yentoo moohamuna muddubeTTi akkaroo! sigginta leeka aaveeLa niivi vadalinci makkuva miira madana mandira raayunillu ceerci cakkani muvvagoopaala saamitoo galaseeTantaloo

I kooDi I

98. "Day - break punetuating 'eternity'"

Parakiiya - PrauDha

A wedded woman making love out of wedlock, to a paramour like Muvvagopala, By the time she was one with the Lord, the Cock crowed.

There the Cock crows, alas and makes me miss a couple of beats in the heart!! O maid, within a short while I've met my Lord and had a hearty chat!!

There the ...

Having welcomed and brought in my lover applied sandal paste to neck and touched up musk-beauty - mark given a go-by to the argument with the moon, and as we start flirting in the cool-shaded bower!! There the ...

Adorning his tuft with flowers and rare jewels winding a silk garment and fixing a crown-piece, looking at his lips and offering kisses often, by the time I started pressing his bosom with mine!

There the ...

Having folded my hands and supplicated, and laid kisses on his lips with passion Sister, shamelessly having loosened the waist-band and with rising desire made the Chief of Cupid's castle reach 'home', by the time I've been one with my Lord Muvvagopala!! There the ...

99. ఆనందభైరవి

పూచిన తెలిరు వలెనే సుకుమారు డిత డని - చూచి మెల్లనే యేలవే ఏచకనేవాని యిప్పడైన నీతోను దాచక తెలిపినానే తరుణిరో! యీవేళ

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చక్కగా కెమ్మోవి చప్పరింతువుగాని నొక్కబోయేవు సుమీ! చెక్కుబద్దములపై ముద్దులుంతువుగానిచెనక బోయేవుసుమీ! చక్కని రొమ్మున రొమ్ము జేర్తువుగాని చనుల (గుమ్మేవు సుమీ! యెక్కువ (పాడ గనుక చెప్ప తగినదేమి యిప్పుడే తెలుసుకోవే ఓలలనరో నీవు

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ఎలమిలో రతిరహస్యములు నింతువుగాని హెచ్చుపల్కేవు సుమీ! అరిగి వాడేమనిన తాళు కొందువుగాని – అలుక జేసేవు సుమీ! వలపు పెన్నెరి దువ్వి విరులు ముడుతువుగాని పట్టి దీసేవు సుమీ! తరిరువిల్తుని శాష్ట్ర మెంత దెలిసినదైన తగుదానవెనా గాని అలనరో! యీవేళ

137231

కోరిన సరసము మువ్వగో పాలుని నేమై నాగోర జీరేవు సుమీ! గారవమున జిత్త మెటిగి నడుతువుగాని గాసి జేసేవు సుమీ! సారసంగ్రాహ్మీ తెగుదానమై సరసజ్జురాలమైనగాని సారెకు నారీతి నీవె యౌదువుగాని సరస రతులను వలదు సుమీ!

| పూచిన |

99. aanandabhairavi

puucina taliru valenee sukumaaruDita Dani cuuci mellanee yeelavee eecakanee vaani yipuDaina niitoonu daacaka telipinanee taruNiroo! yiiveeLa

I puucina I

cakkagaa kemmoovi capparintuvugaani nokka booyeevu sumii!
cekkuTaddamulapai mudduluntuvugaani cenaka booyeevu sumii!
cakkani rommuna rommu jeertuvugaani canula grummeevu summi!
yekkuva prouDha ganuka ceppatagina deemi
yippuDee telusukoove oo lalanaroo niivu

I puucina I

elamitoo ratirahasyamulu nintuvugaani heccupalkeevu sumii!
aligivaaDee manina taaLukonduvugaani aluka jeeseevu sumii!
valapupenneri duvvi virulu muDutuvugaani paTTi diiseevu sumii!
taliru viltuni saastramenta delisina daina
tagudaana vainaa gaani lalanaroo yiiveeLa

I puucina I

koorina sarasamu muvvagoopaaluni neemaina goora jiireevu sumii!

gaaravamuna jittamerigi naDutuvugaani gaasi jeeseevu sumii! saara sangraahivai tagudaanavai sarasajnu

ralavainagaani saareku naariiti niive yauduvu gaani sarasa ratulanu valadu sumii

I puucina I

99. "Grooming a 'bride' how to entertain the Lord" saamaanya - sakhi - Upaalambhana.

The confidant advising a heroine of courtesan type, how to make love to such a delicate and elegant lover like Lord Muvvagopala.

Just like a leaf-bud that has laid blossoms that he is delicate,

have a look, and exercise your sway very slowly!
Without teasing and atleast now, without
hiding anything, today, I inform you young woman!! Just like a ...

You may sip out of the charming lip,
but take care not to press!
you may plant kisses on the mirror-like cheeks,
but take care not to bruise!
You may place your bosom on his bosom, but
beware of not hurting him with your breast peaks!
Since you are mature, what is there to be told
you try to understand O woman here and now!!

Just like a ...

You may spend time fully occupied with the secrets of game of love

but let you not err on talking too much!

Getting angry with you, let him say anything bear it, but don't lose your temper!

You may comb your shining hair and don flowers on it, but don't try to extract anything!

However much knowledgeable in the rules of game, and however much fit you may find yourself, now!!

Just like a ...

In your flirtation with Muvvagopala desist from scratching him with your nails! knowing his heart, you may fondle i you like, but be careful not to hurt him!

After becoming an adept in the essence of love You may behave like me as often as you like, but, don't try to show off during balanced love game!

Just like a ...

100. కాంభోజి

నోరెత్తనెతి నమ్మా! ఓ చెలియ! నే పేరు వారందరు వింటే సిగ్గయ్యానని కలికిరో మోవిపై కాటుక నిగ్గలతోను చెలువుడింటికి వచ్చెనే! అందుకులోలో పలనె నొచ్చుకొని పలికినందుకు విభు డులికిరంతులు జేసెనే! ఆ సుద్దులు చెలు లడిగితేను నవ్పులకని వారితో మలయజ గంధిరో మరుగు జేసితినింతే

। रु उद् ।

। रुटुर ।

అదరు బెదరులేక నుదుటి లత్తుకతోను గదసి గౌగిలిమ్మనెనె అందుకు నేను అదరి వచ్చిన కోప మడచుక మెల్లనే అదిమేర కాదంటినే అందుకువాడు అదలించితేనాకు యిది యేమౌనోయని యరటాకు సామెత యట్లు వానితోనే

15001

వినవమ్మ గళముపై వీడెంపురసముతో నను కెమ్మో విమ్మననే అందుకు నేను ఎనయ వచ్చినవానిమనసు నొప్పించుట ఘనముగాదని యుంటినే అంతలో వాడు మునుపటి వలెనన్ను తనియ కలసితేను మువ్వగో పాలుని మోమాటము చేత

120921

100. Kaambhooji

nooretta naiti nammaa! ooceliya! nee viiru vaarandaru vinTee siggayyiinani

| nooretta |

kalikiroo moovipai kaaTuka niggulatoonu celuvu DinTiki vaccenee! andukulooloo palane noccukoni palikinanduku vibhu Duliki rantulu jeesenee! aasuddulu celulaDigiteenu navvulakani vaaritoo malayajagandhiroo marugu jeesiti nintee

I nooretta I

adaru bedaru leeka nuduTi lattukatoonu gadasi gaugilimmanene andukuneenu adari vaccina koopa maDacuka mellanee adi meera kaadanTinee anduku vaaDu adalincitee naaku yidi yeemounayani yaraTaaku saameta yaTlu vaanitoo nee

I nooretta I

vinavamma gaLamupai viiDempu rasamutoo nanu kemmoovimmanenee andukuneenu enaya vaccina vaani manasu noppincuTa ghanamu gaadani yunTinee antaloovaadu munupaTi vale nannu taniya kalisiteenu muvva goopaaluni moomaaTamu ceeta

I nooretta I

100. "Beloved considerate to the defaulting lover"

swiiya - PrauDha - Gurumaana.

A devoted wife's husband was having clandestine activities but when she questioned him about it, he tried to snub her by acting rudely but her tact and patient manipulations in the art of love brought him round. I had no words to say after that, O my friend! that I will be ashamed if all and sundry hear!!

I had no ...

My dear, carrying collyrium stains on lips my beloved returned home; when I felt hurt and spoke, he got provoked and raised a hell! On being enquired by the maids, I replied hiding the truth that it was all in fun my dear!

I had no ...

With foot print on forehead, without fear or shyness he came abegging for an embrace, I for that matter controlled my anger and mildly told him that it was not proper for him, but if he shouted at me, I wondered what would be my lot like a plantain leaf torn by the pointed thorn!! I had no ...

Listen my dear, with the red stain of the betel juice on the neck he came abegging my red lip; that it was not a great thing to hurt one who came to join me, when I remained quiet, he behaved like a changed man, joining me as of old, for it was muvvagoopaala, with all my due deference !! I had no ...



103. udghaTTitam 104. vrishabha KriiDitam 105. loolitam 106. naagaapasarpitam 107. SakaTaasyam 108. gangaavataraNam

101. ఘంటారవము

ఏల వలచితినో యమ్మా! యెట్లా వేగింతునే? కొమ్మా!
యూ లా గౌట యెరుగ నైతి యదుగిరి చెలువ రాయనిపై IఏలI

ఉన్నచోట నుండ నీదు ఒరుగుపై న న్నారగ నీదు
అన్నా హారము లేదు ఆనబాలు తేనె చేదు IఏలI

చలువలైతె పైచదాయ జాజాలెంతో మొనలాయ
నిలుపరాని మోహమాయ నిట్టుర్పు లగ్గలమాయ
పలుమారు గదసిన మువ్వగోపాలుడొ చెలువ రాయని పై IఏలI

101. ghanTaaravamu

101. "Beloved awaiting the Paramour"

saamaanya - Viraha - Vipralabdha.

A heroine of courtesan category having fallen in love with the Lord, suffers from the anguish of love until she meets her Lord.

Why have I fallen in love my dear, how can I get over all this, O maid!

I didn't know that it would take this turn, With Cheluva Raaya of Yadugiri

Why have I ...

I'm not allowed to be wherever I am
I'm unable to lay myself down more than once!
denied food and edibles, even honey becomes bitter!

Why have I..

Anything cool is a taboo, even jasmines are like thorns; uncontrollable is passion, heaving heavy long sighs often!!

Why have I ..

Thoughts always remain with him and threshold is the place where I stay, with Cheluva Raaya who is the same as muvvagoopaala who met me a number of times!!

Why have I ..

102. మధ్యమావతి

చెల్లనాయే నా మనసు చెల్లనాయే నేడు చెల్లనాయే (ఫాణేశ సామీ! మువ్వగో ఫాల! వద్దికి రావేమోయి వాడిన మొగ మేడదోయి? నిద్దర కన్ను రెప్పలను నిండియున్నదోయి! నిద్దంపు జెక్కిలి నొక్కి ముద్దిడుకొన్న దెవ్వలోయి? దిద్దిన కస్పూరి బొట్టు చెదరె దెలిసెనింక దెలుపుమోయి!

1Jel

Idel

విరులు చుట్టిన జడ్వము సాగసేడ దోయి గరిత యెవతె నీమోవి గంటి జేసెనోయి! యురమున గుబ్బలపోటు లున్న ముద్ర లేడదోయి? మరుగేల చేసేవు మగువ పేరు దెలుపపోయి!

120l

పలు చని గంథము మేన పణతెవ్వతెయలదెనోయి చలువ పన్నీటి వాసన లేడనోయి వలచియున్న వానివలె కలసియున్న వాడవోయి! పలుమారు మువ్వగోపాల! నీ వగలు దెలిసెనోయి!

13gl

102. madhyamaavati

Callanaaye naamanasu callanaaye neeDu Callanaaye praNeesa Saami! muvvagoopaala!

| | Calla | |

Vaddiki raaveemooyi vaaDina mogameeDadooyi? niddura kannu reppalanu ninDiyunnadooyi! niddampu Jekkili nokki muddiDu konna devvatooyi? diddina kastuuri boTTu cedare deliseninka delpumooyi!

| | Calla | |

virulu cuTTina JaDavreeTu soga seeDadooyi garita yevate niimoovi ganTi Jeesenooyi! yuramuna gubbala pooTu lunnamudra leeDadooyi? marugeela Ceeseevu maguva peeru delupavooyi!

| | Calla | |

Palucani gandhamu meena paNatevvate - yaladenooyi ValaciyunnaVaanivale Kalasiyunna VaaDavooyi Palumaru muVVagoopaala! niivagalu - delisenooyi!

| | Calla | |

102. "Tell-tale marks of His secret exploits"

saamaanya - khanDita - Vakrooktigarvita.

A courtesan love taking her lover to task for having had an affair with some other woman.

It's cool and peaceful in my heart, it's cool and peaceful today! It's cool and peaceful, O Lord of my life, my master muvvagoopaala!

It's cool..

Why don't you approach me, why is your face withered?

Haze of sleep is heavily hanging over your eye-lids?

who is she that has pressed and kissed your glossy cheek my Lord?

the secret behind the displacement of the musk-beauty-mark is getting revealed!!

It's cool ..

Whence is the glamour of cut caused by the lashing of plaited hair, draped in flowers?

Who is that lucky damsel who has laid a fast dent on your red lower lip?

Whence are those imprints of pressure from pointed breasts on your bosom?

Why do you hide? Why don't you tell me, what is the name of the dame my Lord!

It's cool...

Who is the worthy woman, that has applied sandal paste, on your body?

Whence have you been drenched in those fragrances of rose water?

Were you not mixing with me, as though you had been love-smitten?

how many times muvvagoopaala, do I come to know your pretentions?

It's cool..

103. కాంభోజీ

గిలిగింత లయ్యేర నాసామి చక్కిలిగింతలయ్యేర! గిలిగింత లయ్యేర కలికి విజయ రాఘవ మొలక చన్ను నీ పంటి మొనను నొక్కకు మళ్ళీ

IREI

కురులు కూడని చిరుత పరువాన నన్ను నీ వరులు మరులు జేసీ న న్నలయించుచు విరజాజి శయ్యపై మరుని మంత్రములచే పరిపరి వగలింత పలుకు నాచెని సోకె

KBRI

వలువ నేరని లేత వయసున నన్ను నీ పలుకులనే సొక్కు జల్లి కళోంచుచు మొలనూలు దూసి పోకముడిలోపలచెయ్యివేసి చెలగి గిలిగింత సేయకయ్యలూ (మొక్కే

IREI

అక్కర తెలియని అరవిరి ప్రాయాన దక్కిన దయవానివలె తప్పుమొక్కులు మొక్కుమ పక్కలోనె పవ్వళించి బాసలెన్నైన జేసీ యక్కున జేర్పి లోదొడయందు నొక్కేవు

IRDI

103. KaambhooJi

giliginta layyeera naasaami cakkilaginta layyeera! giliginta layyeera Kaliki Vijaya raaghava molakacannu nii PanTimonanu nokkaku malli

| |gili | |

Kurulu kuuDani ciruta paruVaana nannu nii Varulu marulu Jeesi nannalayincucu ViraJaaji Sayyapai marunimantramulacee paripari Vagalinta paluku naacevisooke

| |gili||

Valuvaneerani leeta vayasuna nannu nii palukulanee sokku jalli kaLareecucu molanuulu duusi pooka muDiloopala ceyyi - Veesi celagi giliginta seeyaku aayyaluu mrokkee

| |gili | |

akkara teliyani araviri praayaana dakkina daya vaanivale tappu mrokkulu - mrokkucu pakkaloone pavvaLinci baasa lennainajeesi yakkuna jeerci loodoDayandu nokkeevu

| |gili | |

-103. "An artless young bride to an adroit lover" saamaanya - Mugdha - NavooDha.

An innocent and new young bride of courtesan category, having her first meeting with her lover - here - king Vijayaraghava. Kshetrayya composed this in Tanjavur Court.

I get tickled inside my ribs, O my master
I get tickled inside my ribs!
What a tickling sensation, O Vijayaraaghava
stop pressing the tip of my budding breast
with your pointed tooth again and again!!

I get tickled...

Immature I am with unkempt hair,
having enticed me and with your sport having made me feel
fatigued,
on a bed of jasmines, with the very charm of love-god
your sweet whispering of passion reach
my ears like honey repeatedly!!

I get tickled..

In my budding age not knowing what exactly I want,
like the most obedient lover, bowing down to me as it were,
having lied down in my bed and made me many a promise,
as you pull me to your bosom and press the hand inside my thighs!!

I get tickled...

104. కాంభోజీ

రారా! మాయింటికి రాతిరి నిన్ను మారామ రమ్మన్నదిరా! రారా మా రమణి నీకు రాయబార మంపినది లేరా నినుగోరి మరులూరి యున్నదిరా

וסיסו

తళుకు చూపులు గల మొలకరా! యది నీకు తగియున్నది మరుని చిలుకరా! కలికినీపై మరులొలుకురా! దాని కన్నుల జూచితే కరుణ లొలుకురా

loot!

మంద గమనను పేరు జెందెరా ఆనెలత యందము జూచి పైకొందువు రారా! చందముగాదిక సుందరాకార మా సుందరాంగి నీ కెదురు చూచుచున్నదిరా!

וסיסו

బాల సామ్పన విరులు పరచియున్నదిరా! శ్రీలోల నీకే పూలమాల గొన్నదిరా! వాలుగంటితో చలమేలరా? మువ్వగో పాలయేలరా? తడవేల చేసెదవురా!

lood

104. Kaambhooji

raa raa! maayinTiki raatiri ninnu maa-raama rammannadiraa! raa raa maaramani niiku raayabaara- mampinadi leera ninugoori maruluuri yunnadiraa | | | raa raa | |

taLuku cuupulugala molakaraa! yadiniiku tagiyunnadi maruni cilukuraa kaliki niipai maru lolukuraa! daani kannula Juucitee karuNa lolukuraa

| | raa raa | |

mandagamananu peeru Jenderaa aa nelata yandamu Juuci paiKonduvuraaraa! candamugaadika sundaraakaara maa sundaraangi nii keduru cuucu cunnadiraa!

| raa raa | |

baala paanpuna virulu paraci yunnadiraa! Sriiloola niikee puulamaala gonnadiraa! vaaluganTitoo calameelaraa? muvvagoo paala yeelaraa? taDaveela ceesedavuraa!

| | raa raa | |

104. "Solicitation through a messenger-maid"

duuti sanghaTana (Messenger-maid)
Here the heroine is a Vaasaka sajjika, one who has decorated her house and herself and while expecting the Lord's arrival, she sends her maid as a messenger who speaks to the Lord about her mistress and her message of love.

Come to our cottage to spend the night, Our mistress has invited you!

Come, our charmer has sent you messages several times, of her love for you wake up, she wants you, waiting for you as eternal spring of love surges!

Come to our ...

She is a shoot of shining glances and cupid's parrot, your fitting sweet -heart! upon you as her charms are spread, lo, there is compassion in her looks!

Come to our ...

She is admired for slow gait, her beauty must be witnessed to be overpowered! It is not proper, for you, Prince Charming, to make our Princess wait for ou!!

Come to our ...

the young bride has spread O Lord, a bed of blossoms holding a floral wreath; Why muvvagoopaala should you be so stubborn with her and why this delay?

Come to our ...

105. మోహన

గడియ గడియకు మనవి గలదటవె కొమ్మా! పడతిరో నా మనోభావ మెరిగిన దొరకు

IX& OXII

కలనైన కలపరింతలనైన దననామ ములె గాని వేరొకటి తలచదని తెలిసి కలగాలము నన్ను గారవించిన విభుడు తలిరుబోణిరా! తానె దయజూడపలె గాక

IX&OXI

యెడబాస్ నన్నత డెన్నడున్నది లేదు పడుచుదనమున దనపాదములె గతియనుచు పడతిరో! యొక పట్టుబట్టరాదు పట్టిన విడువరాదని మంచి బిరుదు గలిగిన దొరకు

IX& OXII

ఆటపాటలను మరి యిన్నిటను నేరజాణ మేటీ యౌ తనకొకరు సాటీలేరనుచు మాటీ మాటికి నన్ను మరుకేళిలో బెనగి పాటించు మువ్వగోపాలునకు నికమీద

IXaoxil

105. moohana

gaDiya gaDiyaku manaVigaladaTaVe komaa! paDatiroo naa manoobhaava meriginadoraku

| | gaDiya | |

Kalanaina galavarintala naina dananaama mule gaani veerokaTi talacadani telisi kalagaalamu nannugaaraVincina vibhuDu taliru booNiroo! taane dayaJuuDavalegaaka

| | gaDiya | |

yeDabaasi nannataDennaDunnadi leedu paDucudanamuna danapaadamule gatiyanucu paDatiroo! yokapaTTu baTTaraadu paTTina ViDuvaraadadi mancibirudu galigina doraku

| | gaDiya | |

aaTapaaTalanu mariyanniTanu nerajaaNa meeTiyau tanakokaru saaTileeranucu maaTimaaTiki nannu marukeeLiloo benagi paaTincu muvvagoopaalunaku nikamiida

| |gaDiya | |

105. "Perfect mutuality and frequent solicitation"

saamaanya - soundaryagarvita.

A heroine of courtesan category who is proud of her own beauty and charms asked her confidents why should she go on supplicating to Lord Muvvagopala at every stage.

Should every hour pass off with a humble supplication?

O woman, to my master who knows my predilictions well?

Should every ...

When I go on dreaming about or talk aloud in sleep knowing pretty well that I think of no other name But for his, for that , for ever has he not favoured me? O fair-bodied one, should he not himself be gracious to me!!

Never away from me, he had never been alone; youthful pride should never make one take a stubborn stand, If one has taken, one should never relax from the same, if at all he is a chief with a title to his credit!!

Should every ...
Saying that I am well-versed in all the arts, games and lyrics, having no one else comparable to me, to one who used to treat me on equal terms wih himself in sport of love to such a dear master, muvvagoopaala, hereafter!!

Should every ..

106. మోహన

ఒక్కసారికె యిలాగెన నోహూ! యిదేటి రతిరా! మక్కువ దీర్చరా! మా మువ్వగోపాల! సాక్కియున్న నీ సాగసది యేమిరా!

1257

నెమ్ముగమున నీ బడలిక లేమీర నీటుకాడ రొమ్మదరేదేమిరా కమ్మని వాతెర కందిన దేమిర కాళ్ళును చేతులు తడబడు టేమీర?

الراقية

కన్నుల నిద్దర గమ్మే దేమీర గళమున జెమటలు గారేదేమీర? తెన్నని పలుకులు పలుకవ దేమీర తెలిస్త్రీ తెలియకున్నావ దేమీర?

1254

ఇనపురి ముద్దల మువ్వగోపాల! యేపున ననుగలిసితివీవేళ మనమున నిన్నేనమ్మితి జాల మారుబల్కకున్నావది యేల?

الهالالعا

106. moohana

okkasaarike yiilaagaina noohoo! yideeTi ratiraa! makkuva diircaraa! maa muvvagoopaala! sokkiyunna nii sogasadi yeemiraa!

| lokka||

nemmogamuna niibaDalika leemira niiTukaaDa-rommadaree deemira?

kammani vaatera kandina deemira kaaLLunu ceetulu taDabaDu Teemira?

Hokkall

Kannula niddura gammeedeemira gaLamuna JemaTalu gaareedeemira? tinnani palukulu balukavadeemira telisi teliyakunnaa vadeemira?

1 lokka 1 l

inapurimuddula muvvagoopaala! yeepunananugalasiti viiveeLa manamuna ninnee nammiti Jaala maarubalka kunnaavadi yeela ?

106. "Lover who is shying off"

saamaanya - Atripta - PrauDha.

Heroine here is of courtesan type well-versed in arts of love and is of unsatiated passion. While she was expecting a longer course of sport of love, the hero appeared to have completed the game in haste, and felt exhausted. She countermands him to further sport.

If a single sessioon of enjoyment evokes in you such a posture like this, I wonder, what sort of sport is this?

If asingle..

Fulfil my longing O muvvagoopaala, having been enchanted, you look so very charming!

If asingle..

Should traces of fatigue show off on your face?

O my charmer, should your bosom tremble?

Why should your lips still retain that red tinge?

Your hands and feet continue to be faultering my dear!

If a single..

Should a haze of sleep hang over your beautiful pair of eyes Why should beads of instant sweat roll down your neck? Why do you indulge at all in strait-laced talk; are you in your senses, or out of consciousness?

If asingle..

O my charming muvvagoopaala, Lord of Inapuri, today you have enjoyed with me very intensely, my faith in you abounds beyond limit in my heart; Why don't you respond at all, to my hearty talk

If a single..

107. మోహన

ಒಕ್ಕ ಗಡಿಯತೆ ಯಾಲಾಗಡೆ ಯದೆಟಿ ಮನಮೆ! IXక్కువ మాటికి అక్కరదీరX పక్క బోనేమో ఓ భామామణిరో! 1 252 1 సన్పంపు పలుకులు పలికేవేమే? చన్నులు పయ్యెద గోప్పే వేమే? తిన్నని చూపులు చూప వదేమే? నమ్న మంచి మాట లాడ వదేమే? 1 25/- 1 పదములు తడబడి నడిచే దేమే? పాటిమాల లాడ నో రాడ దేమే? తనువున చెమటలు జారే దేమే? తరుణిరో! పెదవులు తడిపే దేమే? 1 25/- 1 మదనుని కేళికి జెదరే వేమే? మమతదీర ముద్దీయ వదేమే? చెదరి భయంబన జూచే వేమే? మడుపులీయ చెయ్యాడ దదేమే 1 25/- 1 ఉన్న తావునను వుండ పదేమే! కన్సైసాయము కదిలే దేమే? వెన్సుడు మువ్వగో పాలుడు తెలియగ వెలదీ మనకది భయ మేమే? 1 25/- 1 107. moohana okka gaDiyakee yiilaagaitee yideeTighanamee! grakkuna maaTiki akkara diiraga l lokka l l pakka booneemoo oo bhaamaamaNiroo! sannampu palukulu paliKeeveemee ? cannulu payyeda gappe veemee? tinnani cuupulu cuupavadeeme? | okka | | nannu manci maaTa LaaDa vadeemee? padamulu toDabaDi naDiceedeemee? paaTimaaTa laaDa nooraaDa deemee? tanuvuna cemaTalu jaaree deemee? | okka | | taruNiroo! pedavulu taDipeedeemee?

madanunikeeliki bedaree veemee? mamatadiira

muddilya vadeemee?

cedaribhayambuna juucee veemee? maDupuliiya ceyyaaDa dadeemee?

| okka |

unnataavunanu VunDavadeemee! kannepraayamu Kadilee deemee?

VennuDu muvvagoopaaluDu teliyaga veladii manakadi bhayameemee?

1 okka11

107. "Encouraging the exhausted beloved"

swiiya - Madhya - Abhisaarika.

A wedded wife and her loving husband having a tryst at an appointed place, the confidant chides the heroine for the faultering behaviour and immaturities in the game of love.

If a momentary pleasure makes you come to this pass, is it worthy of any admiration at all?

As soon as the longing has been satisfied

If a momentary...

need you step aside O fairest woman !!

If a momentary...

Why do you mutter in warbling tones? need your upper cloth cover your breasts? your looks do not extend facing straight at me !" Why don't you enter into a sweet dialogue?

If a momentary...

Should you be faultering in steps while walking? Why don't you open your mouth for chatting? should beads of sweat keep rolling down your body? Fair one, should you go on wetting your lips?

If a momentary...

Why are you getting scared of Cupid's sport? Should you be so frightened and dishevelled? Why don't you plant a kiss to your hearts content? Your hand does not offer folded betel leaf!

If a momentary...

You don't stick on to wherever you are for a moment Is it proper to move about when you are in yo'r teens If Muvvagopala who is our master, comes to know, Fair one, of what should we be afraid at all?

If a momentary...

108. ಇಂಡ

్లమింక యేమి కద్దు? భామరో? చాలు పలుకేల మామువ్వ గోపాలు పొందువద్దు

1 ఫలమీంక 1

వెనకి వానితోనే కూడి జేసీతి నెనరు చనపు లేనిచోట యింతి చలమెట్లా యీడేరు వనజాక్షి వాని కోసరమై దినదిన మీపోరు కనివిన్న వారేమైనా కాదన పోరు

I ఫలమీంక I

వామాక్షిలో వాడీడకు వచ్చేమనసులేదు రామా వాడిందు రాదలచితే రానిచ్చేదిగాదు యేమో నాటి కాయా పాయా యింకపనిలేదు భామా నా మనసువాని – పై నాటి వుండపోదు

I ఫలమింక I

ఎంతో లాలించి కూడినా హితవుమాట సున్న రంతుసేయక నా మనసు రాయిచేసుకొన్న యంత రంగము చేయించి యలసీతినేమొన్న వింతలు మువ్వగోపాలుని వితములన్ని విన్న

1 ఫలమింక 1

108. KhanDe

phalaminka yeemikaddu? bhaamaroo caalu palukeela maamuvva goopaalu ponduvaddu

|| phalaminka||

cenaki vaanitoo neekuuDi Jeesiti nenaru CanavuleniccooTa yinti calameTlaa yiideeru vanajaakshi vaani koosaramai dinadina miipooru kanivinna vaareemainaa kaadana pooru

| | phalaminka | |

vaamaakshiroo! vaaDiiDaku vacceemanasu leedu raamaa vaaDindu raadalacitee raanicceedigaadu yeemoo naaTi kaayaa paayaa yinkapanileeDu bhaamaa naamanasu Vaani pai naaTi VunDapoodu

| | phalaminka | |

entoo laalincikuuDinaa hitavu maaTa sunna rantu seeyaka naamanasu raayi ceesukonna yantarangamu ceeyinci yalasitinee monna Vintalu muvvagoopaluni vitamulannivinna

| | phalaminka | |

108. "His pre-occupation and her frustration"

saamaanya, Kalahaantarita.

The heroine in this lyric is of courtesan type and one who has had a quarrel with her hero who is of undependable love-habits. She still pines for him, but is angry with his wayward nature.

Is there any fruit, still that can be reached!
Enough, no more talking,
I don't want any connection with Muvvagopala!

Is there..

I've sought after him and having joined, I 've developed longing for him

while throwing favours here my dear, how could stubbornness succeed?

O lotus-eyed one, only for his sake, goes on this daily brawl; those who have witnessed and heard, wouldn't they chide us?

Is there..

O fair eyed one, he has no mind to come here,
O charmer, if he wants to come here, would I allow him?
On that day itself, it was all over, it serves no further cause!
O fair one, my mind refuses to entertain him at all!!

Is there...

However much I fondle, no sweet words come out, without making a fuss, my heart turned into a stone, I got tired the other day, of waiting for him, strange are the ways of Goopaala, if one comes to know!! Is there...

109. సౌరాష్ట్ర

నావల్ల దుడుకు లెన్నటికెనను గలవా? మోవనాడు కలిగిన మువ్వగో పాల దేవా ! 1 2 20 1 ఏరా నీ కౌగిలే నా కీరవని యుండలేదో ? రారా నీను దెవము మారుగ జూడలేదో? కూరిమి గసర కొమ్మని విడె మియ్య లేదో? దారి తప్పి నడువగ దాళనెతి గాక 1 3 30 1 అనువెన నా మేను నీ కమ్ముకొన్నదానగాదో? తనివి దీరకనేను తమినుండగ లేదో? మనసు లొక్కటి గాదో? మాట నిలుపలేక నీవు 1 5 30 1 నమమీరినేడు వేరే నడుచుకొన్పదిగాని కూడియున్న దినములు గూడియుండగ లేదో? వేడుక చెల్లింపలేదో? వేడుకొన లేదో? పూడిగంపుపడుచునే యున్నదాననుగాదే? పాడిదప్పి మా మువ్వగో పాల? యింత వచ్చెగాని 1 3 30 1 109. sauraasTra naavalla duDukulennaTi kainanu galavaa? moova naaDu kaligina muvvagoopaala deevaa! | | naavalla | | eeraa nii kaugilee naa kiravani yunDaleedoo? raaraa ninu daivamu maaruga JuuDa Leedoo? kuurimi gasara kommani viDemiyya leedoo? | | naavalla | | daari tappi naDuvaga daaLanaitigaaka anuVaina naameenu nii kammu konnadaana-gaadoo? tanivi diiraka neenu taminunDaga leedoo? manasu lokkaTigaadoo? maaTanilupa leeka-niivu | | naavalla | | nannu miiri neeDu veeree naDucu konnadigaani

paaDi dappimaa muvvagoopaala? yintavaccegaani | | naavalla | |

kuuDiyunna dinamulu guuDi yunDaga leedoo? veeDuka cellimpa leedoo? veeDukona leedoo?

vuuDigampu paDucunai yunnadaananu gaadoo?

109. "beloved's prayer to the lover looking aside"

Parakiiya - ParooDha - Madhyama.

a wedded woman making love out of wedlock to a paramour like muvvagoopaala asks the Lord, whether there was any discontent caused by her immature behaviour.

Is there any hasty action, ever, on my part?

If so, blame me muvvagoopaala, O my dear Lord!! Is the

Is there any ..

Did I not ask for your embrace to be my refuge?

Did I not place you on a pedestal as my God?

Did I not beg of your love, offering you folded betel and nut; except that I did not reconcile when you went astray?

Is there any ..

were we not together, when we lived with each other,
Did I not fulfil your pleasures and supplicate to you often?
was I not serving you very faithfully like a bond-maid,
except that because of your impropriety, it has come to this pass!!

Is there any ...

110. సురటి

ఎవరివల్ల దుడుకు మా యిద్దరిలో సఖియా! వివరింపుమమ్మా! మా విధము దెలిసి యిపుడు

1 228 1

రమణి బంగారు మంచముపై నిద్దరుచాలా మమతతో సరసంపు మాట లాడేవేళ కమలాక్షి పేరనన్నా ఘనుడు బిల్వగా కోప శమనము లేక నాదు జడకొద్ది గొంటినమ్మా

1 338 1

ఘనుడని వాని పైకొని నేను నెనరున మొన గుబ్బలెదను గుమ్ము చునుండే వేళ కనకాంగి రతికిట్టి పనుల జాణయనగ విని పదింటిలో నగ మొనరించితి నమ్మా!

1 258 1

కలికి! మువ్వగోపాలు గలసి మునుపటివలెనె తెలిరాకు వంటి పాదము లొత్తేవేళ వెలియెపెట్టిన మందు తలకెక్కినాపక్క గలువరింపగ మోవీ గంటి జేసితి నమ్మా!

1 258 1

110. suraTi

evarivalla duDuku maa yiddariloo sakhiyaa! Vivarimpu mammaa! maavidhamu delisi-yipuDu

| | evari | |

ramaNi bangaaru mancamuPai niddaru caala mamata too sarasampu maaTa laaDeeveeLa Kamalaakshi peera nannaa ghanuDu PilvagaaKoopa Samanamu leeka naadu JaDaKoddi gonTinammaa!

| | evari | |

ghanuDani Vaani paikoni neenu nenaruna monagubba ledanu gummucu nunDeeVeeLa kanakaangi ratikiTTi panula JaaNa yanaga vini padinTiloo saga monarinciti namma!

| | evari | |

kaliki! muvvagoopaalu galasi munupaTivalene taliraaku vanTi paadamu lottee veeLa celiya peTTina mandu talakeKKi naapaKKa galuvarimpaga mooviganTi jeesitinammaa!

| | evari | |

110. "Quarrel with reference to the other woman"

saamaanya - Madhyamaana.

A courtesan beloved getting angry with her Lord for his conspicuous and public expression of praise to another woman's beauty and charms, confesses to her confidant maid her positive reaction to her Lord's treachery was the cause for the current tiff and asks her to sift and locate the fault on either's part.

On whose part between us both, has there been any fault, my dear? Will you please dilineate knowing our natures well?

On whose part..

On the golden couch, O maid, when both of us were engaged in frivolous chatter of love-making with affection for each other, when he addressed me by the name of the other lotus-eyed woman with uncontrollable anger, I lashed him with my pig tail – whip!

On whose part...

His strength when I tried to over come by battering him with my passion-packed brests, having heard him paying compliments to the golden -hued woman I reduced my part of game to half the intended steps!

On whose part...

As of old, when I joined muvvagoopaala my dear, while I was pressing his delicate pair of feet, with devotion his loud praise for the other woman even during his sleep with me made me bite him! On whose part...



Heroine dancing to the music of mainds

111. నవరోజు

నీ కన్న నా మొగుడే మేలు నీ పాద మాన ఏకాంతమున నీమాటలు విని	•
యేమో యిపుడు మోము జూడ గలిగెద	। నీకన్నా ।
మోహ మేచాయ యెట్ల దాతు మోహ మెవరిపాలు సేతు సాహసము యీవేళ చాలుచాలు పోపోర	। నీకన్నా ।
బూరుగమాను కాసించి పాంచిన చిలుక చందమాయె	
నీ రూపు రేఖలు చూచి నీకే వలచి వచ్చితి సుమీ	1 నీకన్నా 1
నిద్దర కాచిన దెల్ల నీళ్ళలోని హూమమాయె పాద్దబోయె నింటికి పోవలెను మువ్వగో పాల!	। సీకన్నా ।

111. navarooju

niikanna naamoguDee meelu niipaada maana eekaantamuna niimaaTalu vini yeemoo yipuDu moomujuuDa galigeda

I niikannaa I

mooha meecaaya yeTla daatu mooha mevari paalu seetu saahasamu yiiveeLa caalu caalu poopoora!

buuruga maanu kaasinci poncina ciluka candamaaye niruupureekhalu cuuci niikevalaci vacciti sumii

niddura kaacinadella niiLLa looni hoomamaaye poddubooye ninTiki poovalenu muvvagoopaala!

111. Frustration with the platonic paramour"

Parakiiya - ParooDha - Atripta.

A married woman making love to a paramour like Muvvagoopaala not satisfied with his love-making, pronounces that she would rather prefer her husband to him. It may not be farfetched, somehow, if an altruist artist like our composer Kshetrayya might have had an encounter with such a heroine.

Compared to you, I would rather have my husband, I swear, by your sacred pair of feet!

Compared to ...

Having heard your talk, from behind enclosures, it has become possible for me, now, to see you face to face! how can I hide my passion, with whom shall I share it?

What an adventure today, enough with it, away with thee!

Compared to ...

My plight is like that of a parrot Who prowls on a cotton fruit; having seen your stature and charm and loved you, I've come out for you!!

Compared to ...

Sleepless nights I spent for you are as good as oblations thrown in water Time fleets away, I have to go back home, muvvagoopaala!!

Compared to ...

112. ముఖారి

ఏమిరా వరద నీ మోము చిన్నబోయినది నా మనసు నీ మనసు (పేమ నిండియుండగ

122001

ఒడి మీద నుండగ పడతు అందరు రాగ వడిగా లేచి పోయినదే వలపు లేని దాననా? ముడి బొమ్మ లేలరానా యడపకత్తెచే యాకు మడుపుల నంపించినదే మమత లేని దాననా?

1 5200 1

తెల్లియ జూచితె నీకు దృష్ట్ తాకీ నంట తలు పార జేస్నదే తలపు లేని దాననా? నలుగుర్లో నీతో నవ్వ రాదనుచు నే నీలు చేర వచ్చినదే హితవులేని దాననా

150001

ఘనుడ! మువ్వగోపాలు డను కంచివరద! నే తనివి తీరక యలిగినదే నెవరు లేని దాననా? వివరా యెలమి పైకొని వింత వింతగ రతుల పెవగి మై మరచినదే ప్రియము లేనిదాననా

150001

112. mukhaari

eemiraa varada nii moomu cinnabooyinadi naa manasu nii manasu preema ninDi yundaga

I eemiraa I

oDi miida nunDaga paDaTu landaru raaga vaDigaa leeci pooyinadee valapu leeni daananaa? muDibomma leelaraa naaayaDapakattecee yaaku maDupula nampincinadee mamata leeni daananaa?

I eemiraa I

teliya juucite niiku dristi taakii nanTa talupoora jeesindee talapu leeni daananaa? naluguriloo niitoo navva raadanucu nee nilu ceeravaccinadee hitavu leeni daananaa

l eemiraa l

ghanuDa! muvva goopaaluDanu kancivarada! nee tanivi tiiraka yaliginadee nenaru leenidaananaa? vinaraa yelami paikoni vinta vintaga ratula penagi mai maracinadee priyamu leeni daananaa

l eemiraa l

112. "Misunderstanding the beloved's sincere actions"

Here the heroine is a 'Parakiiya', a woman tabooed from making love to anyone other than the legitimate husband - the hero is also very much in love with her - but some of her actions when they met caused some misunderstandings, which she is trying to explain.

Why my dear Varada, your face is crest-fallen, When my heart and yours, both are full of love?

Why my dear ...

When all the other women came there dear, if I rose from your lap and went away from you, should I be taken to have no love for you? Why do you knit your eye-brows my dear, if I sent you folded betel leaf through my maid, should you take I was lacking in affection?

Why my dear ...

That open staring at you by people may inflict evil eye upon you, if I kept the door half-closed my dear, need you surmise that I don't think about you at all? That myself joining in laugher with you

When all the others were watching us would cause malice, if I just started leaving for home instantly, should you feel that I didn't like you at all?

Why my dear ...

O muvvagoopaala the great, alias Varada of Kanci if I was uncontented and angry with you should you take me to be lacking in love?
Listen my dear, having overcome you, and got engaged in strange postures of love, if I lost myself in fatigue at the end of the play, should you think that I had no love for you?

Why my dear ...

113. ಅರ್ಣ

అక్కరో! ఓర్వనివారు సరసుడు గాడని యాడుకొంటే యాడుకొనేరు మొక్కదగిన వాని ముద్దు మాటలవాని మువ్వగో పాలసామినియెవరైనగాని

1 65-5" 1

రామ వాని దలచినపుడె రవిక (కక్కిరిసి గుబ్బ లేమో రొమ్మెల్ల నిండునే వాని మాటంటే నా మనసు పైపై నుండునే వాని జూచితే నవ నిధు లబ్బినట్లుండునే యెవరెనగాని

1 65/5 1

ఇంతిరో వాడిందు వచ్చి యెలమి గౌగిలించితే యెంతో బడలిక దీరునే వశముగాని కంతు తాపము చల్లారునే యింతెకాదు నా సంతసమెల్ల జేకూరునే యెవరైనగాని

1 65 5 1

పూని మువ్వగోపాలుడు పైని చేయి వేసితే నా మేన బులక లుప్పతిల్లునే నా తమి రేచ వానికే బిరుదు జెల్లునే వాని గూడిన మానస మెంతో రంజిల్లునే యెవరెనగాని

1 95,5" 1

113. aThaaNa

akkaroo! oorvanivaaru sarasuDu gaaDani yaadukonTee yaaDu koneeru mrokkadagina vaani muddu maaTala vaani muvva goopaala saamini yevaraina gaani

| akkaroo |

raama vaani dalacinapuDe ravika krikkirisi gubba leemoo rommella ninDunee vaanimaaTanTee naamanasu paipai nunDunee vaanijuucitee nava nidhu labbinaTlunDunee yevarainagaani

| akkaroo |

intiroo vaaDindu vacci yelami gaugilincitee yentoo baDalika diirunee vaSamugaani kantu taapamu callaarunee yinte kaadu naa santasa mella jeekuurunee yevaraina gaani

| akkaroo |

puuni muvva goopaaluDu paini ceeyi veesitee naa meena bulakaluppatillunee naa tami reeca vaanikee birudu jellunee vaani guuDina maanasa mentoo ranjillunee yevarainagaani

| akkaroo |

113. "His seductive charms"

Parakiiya - swaadhina Patika

A married woman who is enamoured of a paramour such as muvvagoopaala praises his charms and art of love making.

O sister, let those who are jealous talk according to their whims that he is not gracious!
About one who is to be bowed, and one of lovable speech about Lord muvvagoopaala, may whosoever it be!!

O sister ...

O charmer, once I think of him
the breast band becomes tight,
and the breasts expand and fill the chest;
if I recollect his speech, my mind sores very high,
if he is seen, I feel like owning a treasure-trove;
may whosoever it be!!

O sister ...

O dear maid, if he once comes here and embraces me I feel, I have been relieved of so much of my fatigue; uncontrollable heat of passion gets subsided, not only that, I shall be bestowed with endless joy; may whosoever it be !!

O sister ...

If muvvagoopaala is once determined to lay his hand on me, I get goose - pimples all over my body; to rouse my longing, only he is entitled, if I unite with him my mind becomes blissful; may whosoever it be!!

O sister ...

114. కళ్యాణి

తరుణులార! విభునెందు దాచుకొందు నమ్మా! పరదునెందు దిరుగులాడ పద్దని (మొక్కిన వినడు అబ్బురముగ వాడు పచ్చే యుబ్బుతెలిసి పంతువేసి యబ్బెననుచు బిలువ నంపెనట యొకతె నిబ్బరమున వాడురాగ నిలువుమని పైటదీసి గుబ్బలు జూపి మోహింప గులికెనట యొకతె ఎక్కువ తమితో గెమ్మో విమ్మనుచు నోరూరి యొక్కెడను చెయ్యెత్తి (మొక్కెనట యొకతె అక్కరతో వాడిందురాగ నడ్డగించి కౌగిలిమ్మని పెక్కువిధముల నొట్టు బెట్టనట యొకతె అంచితముగ ముప్పగో పాలుడెన కంచివరద! న న్పుంచు కొమ్మని చాలనుడివే నట యొకతె

పంచశరుని కేళిగూడి భామ! నాతోమాటలాడ

పాంచులు విని మదిలోన బొగిలెనట యొకతె

I ඡරාතා I

| අගුතා |

| ඡරාසා |

| & හතා |

114. kalyaaNi

taruNulaara! vibhunendu daacukondu nammaa! varadu nendu dirugulaaDa vaddani mrokkina vinaDu

I taruNu I

abburamuga vaaDu vaccee yubbutelisi vantuveesi yabbenanucu biluva nampenaTa yokate nibbaramuna vaaDu raaga niluvumani paiTa diisi gubbalu Juupi moohimpa gulikenaTa yokate

I taruNu I

ekkuva tamitoo gemmoo vimmanucu nooruuri yokkeDanu ceyyetti mrokkenaTa yokate akkaroo vaaDindu raaga naDDaginci kaugilimmani pekku vidhamula noTTubeTTenaTa yokate

I taruNu I

ancitamuga muvvagoopaalu Daina kancivarada! na nnuncukommani caalanuDive naTa yokate pancaSaruni keeLiguuDi bhaama! naatoomaaTa laaDa ponculu vini madiloona bogilenaTa yokate

I taruNu I

"How each woman has been enamoured of Him"

(114) Parakiiya - Premagarvita

A wedded woman making love out of wedlock, and who is proud of her love for and charms of muvvagoopaala describes how various women characters of the place are equally enamoured of her paramour muvvagoopaala. It may not be out of the way, to surmise, that in some places where Kshetrayya's greatness as a master of fine arts was praised sky-high, it is possible that he might have attracted many a tender heart.

-000-

O young maidens, where shall I hide my Lord?

Varada does not heed my prayer not to wander hither and thither!

O young maidens ...

Coming to know about the signs of his arrival, taking turns among yourselves,

welcoming the chance as lucky, one of you would send word to him; when he boldly goes and stands, another drops her upper cloth and exposes her breasts to him, and enjoys arousing his passion!!

O young maidens ...

With intense loving and watering mouth, asking for the honey of his lips,

in another place, yet another dame, raising her hands, bows down to him:

When he comes down here to fulfil his need, accosting and asking for embrace

another woman seems to be swearing in a number of ways, not to leave her and go!! O young maidens ...

Praising his glamour as muvvagoopaala that is Varada of Kanchi another seems to have pressed him to take her as his mistress! While he is talking to me in love-sport, yet another does eve's dropping

and gets boiled up inside her heart!!

O young maidens ...

115. కాంభోజి

అక్కరో! మగవాని కెక్కడి వలపులే ఇక్కడికి రాడు చెవ్వంది రింగ డెంత జెప్పినగాని తెలియ!

1 47-51

రామరో! దానింటరాతిరి పగలు రచ్చలు జేసినాడే నా మనసు నొప్పనేమేమో దానికి నమ్మిక లిచ్చినాడే మోముజేర్చుకొని కన్నుల నొత్తుక ముద్దబెట్టుకొన్నాడే యేమిసేతు నీ మాటలెల్ల వినియేలాగు తాళుదునే చెలియ

1 65,5 1

నిన్న నేడు వచ్చెదనని రాకుంటే నెలత! యూరకుందునా? కన్నెరో నఫ్పులకైన వానిపై కాకచేసు కొందునా? వెన్నవంటి మనసు వానికి నాపై వెగటాయనని విందునా? అవ్వె కాడెవాడు నావలపెల్ల నారుదూరు చేసెనే చెలియ!

1 65-5° 1

మువ్వగో పాలుని ముద్దు సఖుడని (మొక్కివేడుకొందునే జవ్వన మెల్లను వాని పాలుజేసి సంతోషించు కొందునే యొవ్వతె యింటికి పోయినా వద్దని యిది బుద్ధికాదందునే చెవ్వందిలింగ డింత రట్టుజేసి చేపట్టి ననుగూడెనే చెలియ!

1 65/5 1

115. kaambhooJi

akkaroo! magavaani kekkaDi valapulee ikkaDiki raaDu ceevvandi linga Denta Jeppinagaani teliya! I akkaroo I

raamaroo! daaninTa raatiri pagalu raccalu JeesinaaDee naa manasu novva neemeemoo daaniki nammika liccinaaDee moomuJeercukoni kannula nottuka muddubeTTu konnaaDee yeemi seetu niimaaTalella vini yeelaagu taaLudunee celiya Lakkaroo l

ninna neeDu vaccedanani raakunTee nelata! yuurakundunaa? kanneroo navvula kaina vaanipai kaaka ceesukondunaa?

venna vanTi manasu vaaniki naapai vegaTaayenani vindunaa? annekaaDai vaaDu naavalapella naaruduuru ceesenee celiya Lakkaroo I

muvvagoopaaluni muddu sakhuDani mrokkiveeDukondunee Javvanamellanu vaani paalu Jeesi santooshincu kondunee yevvate yinTiki pooyinaa vaddani yidi buddhikaadandunee cevvandi linga Dinta raTTu Jeesi ceepaTTi nanuguuDenee celiya lakkaroo l

"Being Civil to more than one beloved" (115) swiiya, PrauDha, Kalahaantarita.

A devouted wife courageous and adept in art of love making, had a quarrel with her husband Chevvandi Linga for the reason of his going after other women - but due to her tact or on his own accord, he came back to her.

-000-

Sister, where is earnestness in a man's advances of love, Chevvandi Linga does not come here, however much coaxed I don't know why!!

O fair one, day and night, in her abode, he opened a public forum; so that I am pained to the core, he made promises to her; her face was drawn near to his, pressed to his eyes and was kissed; what can I do, I don't know, listening to what all you say, how can I endure!!

Contrary to promise, if he came neither yesterday nor today, Can I be quiet?

O young one, can I afford to be cross with him, even for sake of fun?

Do I hear that one who was so soft in heart, has turned bitter

against me?

Having proved to be such a trickster, he managed to make a mess of my love, my friend!! Sister ...

As to the pampered friend of muvvagoopaala, I pay my respect and prevail upon him,

I offer my entire youthfulness at his feet and feel contented, from visiting any other woman's abode, I prevent and try to correct him;

Having made so much fuss, Chevvandi Linga held me by hand and enjoyed at last!! Sister ...

116. పంతువరాళి

ఏమో మాయ వలపాలాగున చలముజేసెనే! మా ముద్దు చెలువ గోపాలు నెడబాసినది మొదలు

153-1

ఏ రీతి వేగింతు నెవరిని మదిదలతు? నీ రేయి నెట్లోర్తు నీ విరహమున్న కూరిమెంతో వెగటాయె కొమ్మ నామది తాళదాయె ఆరడికి లోనై చాల నసురుసు రైతినే! చెలియా!

1 535-1

కాంత యావింత తమిగాదు కంటికి నిదుర రాదెన్నటికి మరఫురాదీ మోహమున కన్యసాయమున వాడు కదిసి కౌగిట జేర్చి యున్నదెల్ల దలచిన నోర్ప నెతినే చెలియా!

1535-1

చెలియ మా మువ్వగో పాలుడైన శ్రీ, వేంకాటేశుని కలసిన వగలెల్ల కల్లలయ్యే నేడు తలచనేలె యా కథలు తరుణి నాటి వెతలు నిలిచిన చోటను నిలువనెతినే! చెలియా!

133-1

116. pantu varaaLi

eemoo maaya valapaa laaguna calamu Jeesenee! maanuddu celuva goopaalu neDabaasinadi modalu

l eemoo l

eeriiti veegintu nevarini madi dalatu? niireeyineTloortu nii viraha munna kuuri mentoo vegaTaaye komma naa madi taaLa daaye aaraDiki loonai caala nasu rusu raitinee! celiyaa!

l eemoo l

kaanta yiivinta tamigaadu kanTiki nidura raadennaTiki marapu raadii moohamuna kanya praayamuna vaaDu kadisi kaugiTa Jeerci yunnadella dalacina noorva naitenee celiyaa!

Leemoo L

celiya maa muvvagoopaaluDaina Srii VenkaTeeSuni kalasina vagalella kalla layye neeDu talaca neele yaa kathalu taruNi naaTivetalu nilicina cooTanu niluvanaiti nee! celiyaa!

l eemoo l

"Lonely beloved pining for the reunion" (116) swiiya - Vipralambha

This is a reconstruction of Kshetrayya's experience (when he was at Tirupati) into a lyric, what all he could recollect and imagine to be the ruminations and state of mind suffering from anguish of loneliness by his devoted wife (swiiya) Rukmini far away at home, Movva. This is a lyric composed by Kshetrayya at Tirupati.

-000-

Some how, this tricky love, had been so obstinate, ever since I had been away from my pampered pal, Gopala!! Some how ...

How shall I carry on, whom shall I think of, how shall I bear with this night?

this desire, out of loneliness is brewing bitterness,

O my fair one,

I have been harassed and thrown amidst sobs and sighs my dear!

Some how ...

O woman, this strange eagerness doesn't subside, can't get sleep even with closed eyes;

I can never forget in this surge of passion, when I was a virgin, how he pulled me into his embrace, and what all he did,

Oh I am unable to bear!!

Some how ...

O my maid, all the amours of my union with VenkateSa who is the same as muvvagoopaala have turned out to be false; why should I recollect those episodes and depressing moods!I am unable to stand in one single place!!

117. ముఖారి

చిత్తము వేరైనందుకే చింతజేసేను కొత్తలాయ నానాటికి నీ గుణము కంచివరద!

ا عاضي ا

ఏ నాత్రికెన నీ కెమ్మో విచ్చితివని కోపమా? యానీని! చప్పరించీని! యపహరించేనా? నే నెంతో విన్నవించిన నీపు వినపు వినకున్న మానుము అందువల్ల నా మనసునొప్పగ లేదురా ఎలమి నెవత్తికెన కౌగి లిచ్చితే రోసమా? అలమీని! గుబ్బల గుమ్మీని! అమ్ముకొనీనా? తెలియ బల్కినను సమ్మతించేది లేదు లేకున్న పలుమారు నిందుకు నేనలగి యుండలేదురా! అక్కట మువ్వగోపాలుడవై దానిల్లు జేరితే (మొక్కినీ! కలసీని! మూల దాచీనా? చక్కన గాదంటే మాట లెక్క సేయ వెందుకు నీ యిక్కువ దెలిసెను గనుక యీరసించ లేదురా!

। చిత్రము ।

। చిత్రము ।

117. mukhaari

cittamu veerai nandukee cinta Jeeseenu krotta laaya naanaaTiki nii guNamu kanci varada!

| cittamu |

eenaati kaina nii kemmoo vicciti vani koopamaa? yaaniini! capparinciini! yapaharinciinaa? nee nentoo vinnavincina niivu vinavu vinakunna maanum anduvalla naa manasu novvaga leedu raa

I cittamu I

elami nevati kaina kaugi liccitee roosamaa? alamiini! gubbala gummiini! ammukonii naa? teliya balkinanu sammatinceedi leedu leekunna palu maaru ninduku nee nalagi yunDa leeduraa!

I cittamu II

akkaTa muvva goopaaluDavai daanillu Jeeritee mrokkiini! kalasiini! muula daaciinaa? cakkana gaadanTee maaTa lekka seeya venduku nii yikkuva delisenu ganuka yiirasinca leeduraa!

l cittamu l

"What if, if any other woman loves Him?"

(117) swiiya - PrauDha - Adhiira.

It is too generous and accommodating nature of the dear devoted wife that is depicted in this lyric, condoning all the clandestine exploits of her husband since any way she could not chide or correct him because of timidness (Adhiira)

-000-

I bother myself so much, since your mind is way-laid; Day after day, O Varada of Kanci, your nature acquired new traits!!

I bother ...

Shall I take cudgels against some woman to whom
you might have offered your lips?

Short of sipping or drinking out of it, would she dare rob off?

However much I appeal to you, you don't listen;
it is all right, I don't take it to heart my dear!

I bother ...

Shall I become furious, if you offered an embrace to some dame? short of overwhelming you, and pressing you to her bosom would she dare sell you away?

However much I explain, you wouldn't agree, it is all right, I never take it to heart, my dear!

I bother ...

Alas, if you reach her abode as muvvagoopaala, short of bowing down to you, and uniting with you, would she dare hide you in a corner?

When you are told it is not proper,

why don't you pay any heed? Since your nature, is revealed to me I don't take it to heart my dear!

bother ...

118. మధ్యమావతి

దాని నన్ను సాటి సేయ తగునా యేమోయి జాణా!
కానిపోని మాటల చేతను కనికర మందులు అందమయ్యాన I దాని I
అందమై న వీణచేతబూని అనురాగములే మీటి
పాందుగాను పదకవిత్వముల పలుక నేర్పునా?
మందయాన చేతి మందిపుడు మధురములిచ్చెనో నీకు
కుందరదనపై మరులుంటే చందురుతో సాటి తారలయ్యాన? I దాని I
కమ్మని కన్నూరి తిలకము దిద్ది కలపము మై నలదునా?
గుమ్మి రొమ్మున గుబ్బలదిమి కెమ్మో వితేనె లిచ్చునా
సమ్మతము నీ పక్కలోన సరసము లాడనేర్పునా
కొమ్మపై నీకు మరులైతే కోవిలకు సరి కాకయ్యూన? I దాని I
కామశాస్త్రములే చదివి కళలంటను నేర్పునా?
నీ మదిరంజిల్ల జేసి నిన్నేల నేర్పునా?

118. madhyamaavati

daani nannu saaTi seeya tagunaa yeemooyi JaaNaa! Kaani pooni maaTala ceetanu kanikara manduTee andamayyiinaa I daani I

andamaina viiNa ceetabuni anuraagamulee miiTi
pondu gaanu Padakavitvamula paluka neercunaa?
mandayaana ceetimandipuDu madhuramuliccenoo niiku
kundaradanapai marulunTee candurutoo saaTi taaralayyiinaa?
I daani I

kammani kastuuri tilakamu diddi kalapamu mai naladunaa? gummi rommuna gubbaladimi kemmooviteene liccunaa sammatamu niipakkaloona sarasamu laaDaneercunaa kommapai niiku maru laitee koovilaku sari kaakayyiinaa?

I daani I

kaama Saastramulee cadivi kaLa lanTanu neercunaa? nii madi ranJilla Jeesi ninneela neercunaa? aamaguvapai moohamuna aasalunTee neemaaya maa muddu muvva goopaala saami nii saaTi evarayyeeru? I daani I

"Can she compare with me?"

(118) saamaanya - saundaryagarvita.

Here is the courtesan type of heroine who is proud of her own beauty and charms, and adeptness in the art of love-making asks her Lord not to compare the talents of the other woman with those of her own and concludes that there is none to compare with her lover in having been pampered.

-000-

How can she be compared to me, O my talented lover!

Is it nice, to appear to be generous, with unreliable promises?

How can she be ...

Does she hold a lyre in hand, making the strings speak out her love and is she capable of reciting imposing lyrics? Does the slow-gaited dame's hand carry now such sweet potion as to keep you tied down?

In case you are in love with that sweet smiling woman, how can the twinkling star compare with the moon? How can she be ...

Does she paint the musk-beauty-mark on your forehead and apply perfumes on your body?

Having pressed her breasts to your bosom,

does she offer you honey out of her red lips?

Does she join you in bed at ease, and engage you in flirtation?

In case you are in love with that woman,

how can a crow compare with the Cuckoo? How can she be ...

Having read through the science of erotics, does she awaken your sensitive nerves?

Does she enthuse your heart and is she capable of engaging you How does it matter even if you have your heart longing for her O pampered pal, Lord Muvvagopala,

is there any one to compare with you?

How can she be ...

119. ఘంటారావము

తరుణిరో! పుణ్యపాపము తన చేతిది పరమాత్ముడౌ మువ్వగోపాలుతో విన్నవించవే

| මරාස්ර් |

చేరదీసినా మంచిదే చేపట్టకున్నా మంచిదే ఆరుదూరు చేసి నన్నలయించినా మంచిదే గారవించినా మంచిదే కౌగిలించినా మంచిదే యేరీతి విన్నవించినా యిచ్చకమై తోచీని

। ඡරාස්ර් ।

మనసు విరిచే చెలుల చాడి మాటలు విన్నా మంచిదే నెనరు దాననని యాదరించినను మంచిదే చనువు మాటలింక చనదనినా మంచిదే తనకెన యీ మేను తానేమైన సేయ నీవె

I ඡරාස්ර් I

చెలులతో ననురవ్వ చేసినా మంచిదే చెలిమితో నెప్పటివలె జేరినా మంచిదే వెలదిరో! నాపై మనసు విరుచుకొన్నా మంచిదే పలుకులేల మా మువ్వ గో పాలునితో విన్నవించవే!

I ඡරාස්ට් I

119. ghanTaaravamu

taruNiroo! puNya paapamu tana ceetidi paramaatmuDau muvva goopaalu too vinnavincavee

I taruNi roo I

ceeradiisinaa mancidee ceepaTTa kunnaa mancidee aaruduuru ceesi nannalayincinaa mancidee gaaravincinaa mancidee Kaugilincinaa mancidee yee riiti vinnavincinaa yiccakamai toociini

I taruNi roo I

manasu viricee celula caaDi maaTalu vinnaa mancidee nenaru daananani yaadarincinanu mancidee canuvu maaTa linka canadaninaa mancidee tana kaina yiimeenu taaneemaina seeya niive

I taruNi roo I

celula too nanu ravva ceesinaa mancidee celimitoo neppaTivale Jeerinaa mancidee veladiroo! naapai manasu virucu konnaa mancidee palukuleela maa muvva goopaalunitoo vinnavincavee!

I taruNi roo I

"Both virtue and vice are His handiwork"

(119) Parakiiya - Kanya - VirahootkanThita.

Here is a virgin heroine who is head over heels in love with her paramour Muvvagopala. Like the (jiivatma) devotee towards his deity (paramaatma) in the doctrine of bhakti, the heroine here, supplicates to the Lord through the messenger-maid, to accept her unconditional love and complete surrender in whatever manner the Lord deems it fit, since, the actions of people of her status (devotees) are considered to be virtue or sin according to the ultimate goal which is but the handi- work of the Lord of all.

-000-

O woman, virtue and sin are but his own handi-work; Convey this to the Supreme Soul, Lord Muvvagopala? O woman ...

It is alright if he accepts and alright even if he rejects; alright even if I am subjected to scandal and harassment; alright even if I am fondled and alright if embraced; in whatsoever manner if I appeal, it may sound a platitude!

O woman ...

It is alright even if he listens to the tale bearers that poison his mind;

it is alright even if he considers me to be his dear one and takes care of me;

It is alright even if he prevents me from any indulgent talk;

Let him do whatever he likes with this body which is dedicated to him

O woman ...

It is alright even if he joins the maids and keeps on teasing me;
It is all the more right even if he joins me with all affection as ever;
it is alright O woman even if he hardens his heart against me;
Why so many words, represent on my behalf, to my Lord

O woman ...

O woman ...

120. శంకరాభరణము

అందూడ వెదువు లేరా ఆదివరాహ! అందుకైతే జాణవు అల్లందుకైతే జాణవు ఆదివరాహ!

1 ಅಂದ 1

మొప్పెవగలు జాలించు మొగవారు లేరో సీమలో న న్నప్పుగా బిలువ మనేవు ఆదివరాహ! తప్పుసుద్దల కెల్ల నే తాళేదాననుగాను అప్పుడే విన్నవించినాను ఆదివరాహ!

1 800 1

విటరాయ! నీతోజేరి వేగించిన నా సామ్ము అటమరించేది న్యాయమా? ఆదివరాహ! మటు మాయలు చాలించు మాకియ్యవలసిన పైడి అటు జెట్టి మాడలాడు ఆదివరాహ!

1 600 1

కొడెకాడనే మువ్వగోపాలుని పలె నాతో నో రాడ జూనే పదేమయ్య ఆదివరాహ! ఈడులేని రతులనేలి యియ్యరాని బాసలిచ్చి ఆడితప్పకు దోసము ఆదివరాహ!

1 ಅಂದ 1

120. sankaraabharaNamu

andagaaDa vauduvu leeraa aadivaraaha! andukaitee JaaNavu allandu kaitee JaaNavu aadivaraaha!

I anda I

moppe vagalu Jaalincu mogavaaru leero siimaloo na nnappu gaa biluva maneevu aadivaraaha! tappu suddula kella nee taaLee daananu gaanu appuDee vinnavincinaanu aadivaraaha!

I anda I

viTaraaya! niito Jeeri veegincina naasommu aTama rinceedi nyaayamaa? aadivaraaha! maTu maayalu caalincu maakiyya valasina paiDi aTu beTTi maaTa laaDu aadivaraaha!

Landa L

kooDe kaaDavai muvva goopaaluni vale naatoo noo raaDa Juucee vadeemayya aadivaraaha! iiDu leeni ratula neeli yiyya raani baasalicci aaDi tappaku doosamu aadivaraaha!

Landa L

"Demands of the mercenary love"

(120) saamaanya - Naayika versus VaiSika : Naayaka

Here the heroine is (saamaanya) of courtesan category - KhanDita (angry) Adhama ie. a mercenary. The hero is a frequenter of courtesan colonies; but, not very faithful and straight forward, having not been rich enough to spend, he tries to depend more upon his natural assets like beauty and dodge the payment. But, the courtesan being what she is demands of him her price, keeping up his promises. The context in the lyric indicates an encounter, that Kshetrayya's associate had experienced with a mercinary type of courtesan near the temple of Aadivaraaha on the Tirumala hill.

-000-

Alright, you are a charming beau O Aadivaraaha!
You are an expert at least in 'that' art O Aadivaraaha! Alright ...

Enough with your obstinate stance, are we starved of men here? You want me to entertain you on credit, O Aadivaraaha!

I'm not the one, to bear with your pretentious excuses I've already made you understand O Aadivaraaha!

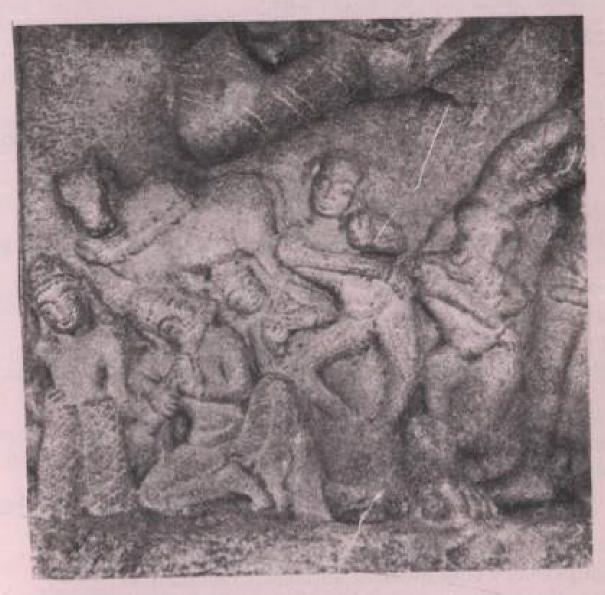
Alright ...

O prince of libertines, for my having joined you and spent the night,
Do you play fair in freezing my fare, O Aadivaraaha?

Enough with your jugglery of words, whatever you owe me may be shelled out at once, before arguing O Aadivaraaha!

Alright ...

Behaving as a youthful lover like muvvagoopaala would you hope to whisper me sweet-nothings O Aadivaraaha! Having joined me in unique sport, and making expensive promises, It is a sin, don't go back on your word, O Aadivaraaha! Alright ...



Dance of the Hero

121. ముఖారి

అక్కరో నన్నుబాస్ నందు కాడితి నింతే చక్కని మా మువ్వగో పాలు డెక్కడ నుండితే నేమి 1 55,501 ఉప్పత్తిల్ల వాని మోవి చప్పరించీ నింతే గాని యెప్పుడు గల్లిన రసము ఎప్పనయ్యానా? అప్పచ్చిన దొరల కతివరో! తక్కి నటవే? తప్పదుగా విధికృతము తరుణి! అల్లది కొన్సాళ్ళు 1 45) 5° 1 చాన యెంత ప్రాడెనాను వౌశీతి బంధములతోను ఫూని పెనగీ నింతే వాని మేను దావీనా? ఆ నాతికే పతమౌనా! నేను వలచి నటుల గాదా? కానీ యందుల కేమాయ కలవే కలిమి లేములు 1 55,501 మానినీమణులకు మంచి మగనిగంటే మనసు రాదా? తాను పలచి నటుల గాదా? ఆ తరుణి నన నేరే ఆనిన ్రేమ మువ్వగో పాలరాయడు మునుపటివలెనే తానే రాడా బావిలో నీరు తరుణి! వెల్లువ బోవు నటవే 1 95,5 1

121. mukhaari

akkaroo nannu baasi nandu kaaDiti nintee cakkani maa muvva goopaalu DeekkaDa nunDitee neemi lakkaroo l

uppatilla vaani moovi capparincii nintee gaani
yeppuDu galgina rasamu cappanayyiinaa?
appiccina dorala kativaroo! takkii naTavee?
tappadugaa vidhikritamu taruNi! alladikonnaaLLu lakkaroo!

caana yenta prauDhainaanu cauSiiti bandhamula toonu puuni penagii nintee vaani meenu daaciinaa? aanaati kee satamaunaa! neenu valacinaTula gaadaa? kaani yandula keemaaya kalavee kalimilemulu Takk

lakkaroo l

maaniniimaNulaku manci magani ganTe manasu raadaa? taanu valaci naTula gaadaa? aa taruNi nana neelee aanina preema muvvagoopaalaraayaDu munupaTi valenee taanee raaDaa baaviloo niiru taruNi velluva boovu naTavee

l akkaroo l

'Be kind to as many, but don't leave me'

(121 swiiya - Adivya virahootkanThita

Here is a heroine who is a devoted wife of earthly dimensions, who gets chastened to be generous and acommodative towards the constant clandestine activities of her husband, talking to her confidant-maid, about the inevitability of her vascilation, under the circumstances - between the hope of his come-back and continued stalemate.

-000-

Sister, since I'm deserted, I say this much, that's all!

Does it matter wheresoever

Charming Muvvagopala might stay?

Sister ...

As yearning surges up let any blessed one sip out of his lip, alright! but, would the undepleting nectar be ever a wee bit tasteless? would there ever be a deficit in the reserves of a chief, a generous donor?

Destiny can't be by-passed, young woman, one has to face it sometime!

Sister ...

However well-versed one might be, she may after all show her prowess in the eighty four postures of love game, but,

would she care at all to hide his person?

Would he be attached for ever to her;

would it be as though I never loved him? but, what does it matter, it's all part of life

facing opposites like having and not having!

Sister ...

Do not women crave for a well-meaning husband?

Is it not very much like her own love, why should she be blamed at all?

With deep-rooted passion as ever before wouldn't Muvvagopala himself

be paying me a visit; would water in the well O woman, ever be rising in a flood?

Sister ...

122. 含むなです

ఇందుకు పగ జేసేనా యీ దైవము కుందరదన! వినవే మువ్వ గోపాలు నెడబాసినదిగాక

∥ वृठठाङ्गा I

నా పుణ్య మిట్లైనందుకు నాతిరో నీవుండి గదా యీ (పాణములు గాపాడితి వింతకాలము దాపున నెవ్వరు దృష్టి దాకించిరో యోర్వజాలక బాపురే! నీకు నేడూరి పెనము వచ్చెనా? చెల్ల

I ఇందుకు I

దంట వెలులు నొద్దికైనా జంట నీవుండగాను నొంటినున్న దిగులు దీరి యుంటినే నేను మంట మారి తనమున నే మౌదునోయని నీ వెంచి కంటికి రెప్పగాచిన (కమమున బోషించితివి

॥ ఇందుకు ।

పడతిరో మా మువ్వగో పాలుడు ననుగూడి చాల తడవాయె నేమోగాని తడజే సేననుచు నుడుకుచున్న నా మనసున కొక్కింతెన భయము వొడమనీక నాకుచితపు బుద్ధులు బోధించితివి

| aoないい |

122. keedara gauLa

induku paga Jeesenaa yidaivamu kundaradana! vinavee muvva goopaalu neDabaasinadi gaaka

I induku I

naa puNya miTlainanduku naatiroo niivunDi gadaa yiipraaNamulu gaapaaDiti vintakaalamu daapuna nevvaru dristi daakinciroo yoorva Jaalaka baapuree! nikku neeDuuri painamuvaccenaa? cella

I induku I

danTa celulu noddi kainaa JanTa niivunDagaanu nonTi nunna digulu diiri yunTinee neenu manTa maari tanamuna nee maudunooyani niivenci kanTiki reppa gaacina kramamuna booshincitivi

I induku I

paDatiroo maa muvva goopaaluDu nanuguuDi caala taDavaaye neemoogaani taDa Jeesee nanucu nuDuku cunna naamanasuna kokkintainabhayamu voDamaniika naa kucitapu budd hulu boodhin citivi

l induku l

" (122) "The confidant's advice nurtures hope"

The heroine in this lyric can be a swiiya, ie., a devoted wife or even a Parakiiya, ie., one who is making love out of wedlock; she is of an incendiary temperament, suffering from langour of loneliness due to her husband's or lover's indifference since a long time. Her confidant preaches her patience and forbearance and hoping for a better morn.

-000-

Should the God above wreak vengeance upon me for this? O sweet smiling maid, listen, in addition to Should the ... muvvagoopaala leaving me all alone!!

My virtuousness having led me to this plight my friend, since you happened to remain with me and saved my life from misery all these days; might someone jealous around here has cast an evil eye on me! alas, today, out of all, should you too set out on a tour my dear? Should the ...

When all my associates have been away, at least you are with me, am I not relieved of this langour of loneliness? Due to my incendiary temperament, lest I might take any

drastic step, have you not maintained my safety very much like the

Should the ... eye-lid protecting the pupil?

O woman, it took a long time since muvvagoopaala met me and now when my heart is boiling about the delay, have you not kept all my fears away,

Should the ... and preached me patience and proper behaviour?

123. కాప

దినము లిబువలె వచ్చెను దేవు డోర్వ జాలడాయె మునుపటి దయ లెందుబోయె మువ్వగో పాల! నా సామి! ఏరా నీవంతట రాగానే యెదురుకొని నా సామీ రమ్మని బారసాచి కౌగిలించిన భామ నే గాన ఔరా నీ రదము చేత నలమి నామోవి పానకమాని పారవశ్యమొందినట్టి పతి నీవుగావా నాసామి!

183301

I 品数数30 I

పడతులు నే నారతు లెత్తి నీ పాదములు కన్నీట కడిగి యడుగులకును మడుగులొత్తిన యతివ నే గాన కడుపడి నాపై బవ్వళించి గళమున నీ ముద్దుమోము విడువ జాలక యుండిన నాటి విథుడు నీవుగానా నా సామి

1 83301

చిన్ననాడే ననుజేర రమ్మని సిగ్గన నుండగ నా చెయ్యెత్తి నీ కన్నులనొత్తుక చాల లాకించిన ఘనుడు నీవుగావా? నన్నుగూడి మువ్వగోపాల! యేకన్నెలతో పాందుసేయవద్దని మున్ను నీచేత నమ్మిక దీసిన ముదిత నే గానా నా సామీ

1 83301

123. kaapi

dinamuliTuvale vaccenu deevu Doorva Jaala Daaye munupaTi daya lendubooye muvvagoopaala! naa saami | Idinamul

eeraa niivantaTa raagaanee yedurukoni naasaami rammani baara saaci kaugilincina bhaama nee gaana auraa nii radamu ceeta nalami naamoovi paanakamaani paaravaSya mondinaTTi pati niivugaavaanaasaami! IdinamuI

paDatulu nee naaratu letti nii paadamulu kanniiTa kaDigi yaDugulakunu maDugu lottina yativa nee gaana kaDuvaDi naapai bavvaLinci gaLamuna niimuddu moomu viDuva Jaalaka yunDina naaTi vibhuDu niivu gaavaa naa saami

cinna naaDee nanu Jeera rammani sigguna nunDaga naa ceyyetti nii kannula nottuka caala laalincina ghanuDu niivu gaavaa? nannu guuDi muvva goopaala! yee kannelatoo pondu seeya vaddani munnu niiceeta nammika diisina mudita neegaanaa naasaami

I dinamu I

(123) "To the erstwhile sincere lover"

Heroine here is of courtesan category (samaanya) - Madhyama. In the past both sides were courteous and mutually attached. She recollects the past mercies and also reminds him of his earlier promise not to go astray. At present it is obvious that the story is different. That is why this supplication.

-000-

Days have come to this pass; destiny is jealous, Where are the past mercies O Muvvagopala, my master!

Days have ...

Why my dear, as soon as you arrived
was I not the beloved who beckoned you to come in,
and with hands stretched out did I not embrace you?
Having your lips pressed on mine and drunk the honey thereof.
were you not the beloved who got lost in ecstasy?

Days have ...

Having burnt incense, along with other women and washed your feet with tears, was I not the woman who spread the carpet on your path?

When you laid yourself, in haste, on me

Were you not the Lord with your sweet face on my neck, from which you were unable to swerve a wee bit!

Days have ...

Even in my teen age, when you called me to join you,
When I was feeling shy, were you not the great one,
who raised my hand, pressed it to his eyes and fondled at length!
muvvagoopaala when you joined me on your own, was I not the
woman

Who wrenched a promise from you, that you wouldn't be friendly with any other woman! Days have ...

124. లోడి

నిదుర పచ్చునా? కంటికీ చక్కని సామి! | 20mo | కదసి మన మీలాగు గలసి మెలసి యుండగా గమ్మని వాసించు గళమున వదనాబ్ల ముంచి కమ్ముకొని కౌగిట గదియ రా దీసుకొని నెమ్మితోడ కటిమీద నీ పాదము లుంచగ 1 2000 I ఒమ్మున నా గుబ్బలు నీ రొమ్మున మంచుకొన్న గాని చక్కెర వలె నున్నది చల్లనె యున్నది యక్కర దీరదెంతో యాన నిమ్మని మోవి యెక్కువ దిది నా సామ్మెవరికీయ వద్దని | 2000 | నొక్కి తేనె మోవి నోర నుంచు కొన్నగాని అలసీన గాని మొదటి నిలువరము దప్పనీక తలపున మితిలేని తమి గలుగజేసి కలికి మువ్వగో పాలుడెన కంచివరదుడని **|** おむび | కలసి నా యురముపై (గక్కున బవ్వళించక

124. tooDi

nidura vaaccunaa? kanTiki cakkani saami! kadasi mana miilaagu galasi melasi yunDagaa

I nidura I

gammani vaasincu gaLamuna vadanabJa munci kammukoni kaugiTa gadiya raa diisukoni nemmitooDa kaTimiida nii paadamuluncaga ommuna naa gubbalu nii rommuna nuncu konna gaani

I nidura I

cakkera vale nunnadi callanai yunnadi yakkara diira dentoo yaana nimmani moovi yekkuva didi naa sommevari kiiya vaddani nokki teene moovi noora nuncu konnagaani

I nidura I

alasina gaani modaTi niluvaramu dappaniika talapuna mitileeni tami galuga Jeesi Kaliki muvvagoopaaluDaina Kancivara duDani Kalasi naa yuramupai grakkuna bavvaLincaka

1 nidura1

"Wholesome love begets salutory sleep"

(124)

Here the heroine is a wedded wife (swiiya) - and is of 'Madhya' category - who is swayed equally by shyness and powerful love. Besides being shy she is quite confident about her sway over her Lord in the love-game.

-000-

How can sleep over-take my eyes

O charming master,

When we are harmoniously hugging each other!

How can ...

Rubbing past with your lotus-like face on my fragrant neck, overpowering and drawing me into your pressing embrace, When you have laid your legs with all the warmth on my waist, unless I place my pair of breasts on your bosom!! How can...

Asking for my lip for sucking, ardently saying that it tastes like sugar and is cool like snow, that the yearning is not quenched; it means a lot and that too an exclusive preserve for you, unless you pressed and placed it in your mouth!!

How can...

Unless we are tired, O Varada of Kanci without allowing the steadiness of starting slacken having roused in my mind unbounded desire for you, who are the same as Muvvagopala unless you join me all of a sudden and lay yourself on my bosom!!

How can...

125. మధ్యమావతి

ఎంత లేదు నాతో నీడు సేతురా! వింతలాయ కసుకాయ మధుర మౌన వినరా! మువ్వగోపాల సామీ!

12001

సీ మనో భావము దెలియ నేర్చునా నెనరుగా నిన్ననుసరించ నేర్చునా ? వేమారు మోడి చేసినా? నావలె వేడి పిలువ నేర్చునా ? స్టేమ మీర నీ బాళి రంజిల్ల పెదవితేనెలాని ముద్దాడ - నేర్చునా? సామిగా పదివేల చుక్కలయినా చందునికి సరివచ్చునా సామీ

12001

అతిశయ లీలలు సేయ నేర్చునా అణకువై ముచ్చట - లాడ నేర్చునా రతివేళను నిన్ను తమి రేపించ నేర్చునా.... (?) సతతము నీ తమి యుప్పాంగజేసి చెసీతి బంధాల - పెనగ నేర్చునా మితిలేని యిత్తళి సామ్ములు హెచ్చైచ్చెన బంగార మౌన సామి (?)

1 7091

కొక్కోక శా స్ర్మము జదువ నేర్చునా కుచముల నీ రొమ్ము గుమ్మ నేర్చునా అక్కరదీర నిన్నలయించక రతికేళి ననుభవింప నేర్చునా చక్కెర విల్తుని గన్న మువ్వగో పాల చల్ల వడిగండ్లు ముత్యమౌ.నా సామి!

1 7001

125. madhyamaavati

enta leedu naato niiDu seeturaa! vinta laaya kasukaaya madhura mauna vinaraa! muvvagoopaala saami!

l'enta l

nii manoobhaavamu deliya neercunaa nenarugaa ninnanusarinca neercunaa? Veemaaru mooDi Ceesinaa? naavale- veeDi piluva neercunaa? preema miira niibaaLi ranjilla pedaviteene laani muddaaDa

saamigaa padiveela cukka layinaa candruniki sarivaccunaa saami

l'enta l

neercuna

atiSaya liilalu seeya neercunaa aNakuvaimuccaTa laaDa

neercunaa

rativeeLanu ninnu tami reepinca neercunaa ...? satatamu niitami yupponga Jeesi causiitibandhaala penaganeercunaa mitileeni yittaLi sommulu heccaina bangaara mauna saami (9)

I enta I

kokkooka Saastramu Jaduva neercunaa kucamula niirommugumma neercunaa akkaradiira ninnalayincaka ratikeeli nanubhavimpa neercunaa cakkera viltuni ganna muvva goopaala calla vaDiganDlu mutya maunaa saami!

(125) "A novice in art of love"

Here, the heroine is of courtesan category (saamaanya) and proud of her own beauty, talents, and ability to win over and entertain her lover and asks him in a challenging manner how does the other woman compare with harself in beauty, art of love and the talents.

What a puny creature is she? Would she compare with me? It is strange! how can an unripe fruit carry sweetness? Listen O my dear Lord, muvvagoopaala!!

Can she presage your predilictions?

Does she know how to go after you and shower affection?

Does she have the knack of getting cross with you a thousand times? and like me does she know how to solicit and beckon you?

Rousing your desire with surging love, does she know how to suck the honey of your lips and kiss you?

My dear Lord, would even a thousand starlets compare with the Moon!!

What a puny...

Does she know the charms of excessive pleasure in love?

Is she modest enough with you while whispering sweet nothings
Is she well-versed in kindling your passion during the sport of love?

Does she know how to enshrine you in the eighty four postures

of love?

Would even an unlimited quantity of brass compare at all with gold my Lord?

What a puny...

Can she read and understand the science of Erotics?

Does she know how to press her bosom at all to yours?

Can she enjoy the sport of love, herself thoroughly satisfied, causing you maximum fatigue?

O muvvagoopaala, father of God of love with sugarcane-bow, How does a cool hail-stone compare with a pearl? What a puny...

126. గౌరి

నేరమా? కొమ్మా! వాడెందుకే చేరరాడమ్మా! వారిజముఖి ఇటుపలె ననుభవముల ధారుణీపతి దలచిన యప్పుడె మాలిమి యను తన లాలనచే రతి చేళలో నడచిన వింతలు తలచుక నాలో నేనే నవ్పుచు నుండగ చేళ దెలసి విన్నవించ నైతి నకట చెలుపున తానా చనుమొన లంటుచు గిలిగింతలమై పులకించినవగ దలచుక సిగ్గన దలవంచుక తా బిలిచి యడిగితే పలుక నెతినట

మనసు కరుగ నా మర్శము లంటుచు

పెనగొని తమకంబున నను గలయగ

గినిస్త్రీ తుపాకుల కృష్ణునితోనే

దనివి తీరలేదని పలికితి నట

। వేరమా ।

। నేరమా ।

1 30x 1

। నేరమా ।

253

126. gauri

neeramaa? kommaa vaaDendukee ceera raaDammaa! vaarijamukhi iTuvale nanubhavamula dhaaruNii pati dalacina yappuDe

neeramaa I

maalimi yanu tana lalalanacee rati veeLaloo naDacina vintalu talacuka naaloo neenee navvucu nunDaga veeLa delasi vinnavinca naiti nakaTa

I neeramaa II

celuvuna taanaa canu monalanTucu giliguntala maipulakincina vaga dalacuka sigguna dalavancuka taa biliciyaDigitee paluka naitinaTa

I neeramaa I

manasu karuga naamarmamulanTucu penagoni tamakambuna nanugalayaga ginisi tupaakula krishnuni toonee danivi tiiraleedani palikiti naTa

I neeramaa I

(126) "Artless young bride and an adroit lover"

This is one of the three lyrics available among those composed by Kshetrayya in the Court of Tupakula Krishna of the fort of Chenji. The hero in this lyric happens to be Tupakula Krishna, who is an ardent lover of talents. The heroine is a wedded wife, an innocent young bride, but, one who had a tiff with her lover during the game of love due to his misunderstanding some of her own actions during the game of love.

Do you think I am guilty, O my dear maid, Why does he not pay a visit to my place?

O fair-faced-one, if I go on recollecting my sweet encounters like this with my royal lover!! Do you thik...

Reminiscing about his fondling out of affection and all the strange behaviour and smiling to myself aside if I could not in time, make amends by appealing to him

Do you think...

With longing when my lover touched my bosom the way he had all over goose-pimples, recollecting the pleasure, bending my head in shyness, if I did not respond to his call!!

Do you think...

Awakening my senses so that my heart melted with love when he encircled and had me in the game, if I frowned at Krishna of 'Tupakula' house and told him that I was in the least satisfied!! Do

Do you think...

127. భౌరవి

మంచి వెన్నెల యిపుడు మగువ మనకు పంచ బాణుని కేళి బాగుగా గూడుండ

1 మంచి 1

బిగుపు కౌగిలిలోన పీకిలి పీట్టల రీతి బిగిమీర పెనగుచును చిగురు మో వాని సాగసుగా నీ మేను జుమ్మనగ జేసెదను అగడు సేయక నన్ను ఆ పనికి లెమ్మనుమీ!

1 2000 1

సన్నజాజులు నీదు జడనిండ జాట్టైదను పన్నీరు గంధంబు బాగుగా నలది చెన్నుమీరగ గూడి చికిలిగా తమి రేచి నిన్ను మది కరగింతు నిండు పున్నమ నేడు

1 మంచి I

పలుమారు మువ్వగో పాల రమ్మని పిలిచి మొలక నవ్పులతోను ముద్దబెట్టు నిను నెలకొని సమరతుల నేర్పుతో నేలెదను యెలనాగ మోహ తమ మెల్ల దీరను నేడు

l ಮoచ l

127. bhairavi

manci vennela yipuDu maguva manaku panca baaNuni keeli baagugaa guuDunDa

I manci I

biguvu kaugiTiloona pikili piTTala riiti bigimiira penagucunu ciguru moovaani sagasugaa niimeenu Jummanaga Jeesedanu agaDu seeyaka nannu aapaniki lemmanumii!

I manci I

sanna JaaJulu niidu JaDaninDa JuTTedanu panniiru gandhambu baagugaa naladi cennu miiraga guuDi cikiligaa tamireci ninnu madi karagintu ninDu punnama neeDu

I manci I

palumaaru muvvagoopala rammanipilici molaka navvulatoonu muddubeTTuninu nelakoni samaratula neerputoo neeledanu yelenaaga moohatama mella diiranu neeDu

I manci I

"Love birds' play in moonlight"

(127)

The heroine in this lyric is the one who makes love out of wedlock 'Parakiiya' highly talented in erotics and capable of harassing her paramour kseping him in suspense, rousing his passion and making him extend solicitations to her, on a fine full-moon night. The lyric consists of the solicitation of the hero to his beloved to have good time on a full moon night.

Fine moon-light is there now-for us my dear, for uniting intensely in Cupid's sport!

Fine moon-light...

Just like a pair of sparrows in tight embrace when we entwine and keep sucking each other's lips, I shall make your body buz in a melodius strain; so, without harassing me, ask me to start the game!!

Fine moon-light...

Bedecking delicate jasmines in and round yo'r coiffure, sprinkling rose-water and smearing sandal paste on you; uniting elegantly and mischievously rousing your passion I make your heart melt my dear, 'cause to night it is full moon!! Fine moon-light

Beckoning me often as muvvagoopaala
while you kiss me with budding smiles,
pitching up myself as an adroit lover, I shall offer you equal sport,
O young bride, so that the veil of passion is completely pulled down
to-night!!

Fon moon-litht...

128. సావేరి

తరుణిరో! నన్నాడు దాని జేసీన విధికి తగులక పోదే నా యుసురు మరుకేళి లోపల మనసీయ నేర్వని మగనిలో నను గూర్చెనే మాయజేసెనే

1. ජරාස් I

మగువ పాపపు బ్రహ్మ మగవాడు గావున మనసు తెలియ దాయెనే అగణితమున నే మగవాడ నైతే వాని బిగు వెట్టిదో చూతునే యేమీ సేతునే అమ్మలక్కలు గూడి ఆడుకో నేటికీ

| ජරාස් |

అమ్మలక్కలు గూడి ఆడుకో నేటికీ అతివరో నే గోలనా ఇమ్ముగా ముమ్మా టికి నెవసీన మువ్వగో పాలుని నమ్మి తెగించెదనే యిలు దాటదనె

1 ඡරාස් 1

128. saaveeri

taruNiroo! nannaaDudaani Jeesina vidhiki tagulaka poodee naa yusuru marukeeLi loopala manasiiya neervani maganitoo nanu guurcenee maaya Jeesenee

1 taruNi I

maguva paapapu brahma magavaaDu gaavuna manasu teliya daayenee agaNitamuna nee magavaaDa naitee vaani bigu veTTidoo Cuutunee yeemi seetunee

I taruNi I

ammalakkalu guuDi aaDukoo neeTikee ativaroo nee goolanaa immugaa mummaaTiki nenasina muvvagoopaluni nammi tegincedanee yiludaaTedane

I taruNi I

(128) "jumping the Threshold to join the supreme"

A wedded wife (swiiya), well-versed in art of love, pines away for her Lord's obstinacy and present indifference towards her, still laying all faith in her capacity to win him back. According to local legends in Krishna District, Kshetrayya's wedded wife

Rukmini appears to have left home in the company of some reliable pilgrims, on a long tour and might have met him either, at Tirupati; Tiruvallore or Kanci. The sentence in the lyric indicates the same point.

The creator would not escape my curse O young maid, for having made me a woman!!

To a husband, who, in sport of love does not give away his heart, I am wedded, Oh, I am cheated!!

The creato...

Since essentially the creator happens to be a male he does not know the inside of the mind of a female! Had I been a male, without any strain, would I not see through my husband's obstinacy, Oh what shall I do?

The creator...

Why should all and sundry gather and gossip about me? am I so immature, O my dear! By all means, I lay my faith in muvvagoopaala with whom I have certainly had a memorable union and now I cross my threshold caring not for consequences!!

The creator...

129. కాంభోజి

బాల పండైండేండ్ల గోలనుమ్మీ యిక తాళదు గాపికి దయలూరను లాలించుమీ ముద్దరాలిది గాయకు రాలు గాదు విజయ రాఘవసామి*

1 200 1

కొమ్మ మనుని చేతి కూన సుమ్మీ నీకు సమరిన చిత్రంపు టతివ సుమీ! సమరతి ఉపరతి వౌశీతి బంధముల క్రమము వేర్పెదవో గాక కొనరేవొ గనుక

[25025]

తొయ్యల్ బంగారు తునక సుమీ! మరుని కయ్యాన కలికిని కసరకుమీ! తియ్యని మోవిచ్చి దిద్దుకొందువుగాని శయ్యపట్ల రవ్వ చేయకుమీ! ఓ జాణ!

1 200 1

తరుణులలో మేలు తరము సుమీ నిన్ను మరుకేళి మెప్పించు మగువ సుమీ! యరయ విజయరాఘవ యెట్టి దొరకైన దారకేనా ఆలమించు దొరకె నీకు జాణ

1 270

129. kaambhooji

baala panDrenDeenDla goola summii yika taaLadu gaasiki dayaluuranu laalincumii muddaraalidi gaayaku raalu gaadu vijayaraaghava saami!

I baala I

komma marunii ceeti kuuna summii niiku na marina citrampu Tativa sumii! samarati uparati causeeti bandhamula kramamu neerpedavoo gaaka kosareevoganuka

I baala I

toyyali bangaaru tunaka sumii!
maruni kayyaana kalikini kasarakumii!
tiyyani moovicci diddukonduvu gaani
SayyapaTla ravvaceeyakumii! oo jaaNa!
taruNulaloo meelu taramu sumii ninnu
marukeeLi meppincu maguva sumii!
yaraya viJayaraaghava yeTTidorakaina
dorakenaa alamincu dorake niikuJaaNa

I baala I

I baala I

(129) "Apprentice beloved and experienced lover"

This is one of the lyrics composed by Kshetrayya in the court of king Vijayaraaghava of Tanjavvr. Vijayaraaghava takes the place of the hero and dedicatee in this lyric. A maiden friend introduces to the hero an immature budding beauty of a young girl of just twelve years as easily the best among eves.

puerile, a twelve year old immature girl, 't is beyond her might to stand the assault, let your grace be a perennial spring!!

puerile...

Fondle her, she is but an artless maiden, not well-versed in love sport, O chief, Vijayaraaghava!! puerile... She is youthful, Cupid's budding handi-work, and a curiosity just set within your domain; In equal sport of love or eve's dominance, or the eighty four postures of erotic pleasure you coach her either according to the grade or repeating each lesson a number of times!!

puerile...

the woman is a faggot of gold, don't be querulously soliciting on her, you may befriend and pressing your lips on hers, better veer her round to your ways, but don't harass her on the bed!!

puerile...

She is easily the best among eves, and a woman who would make you soar into heights in love game, O Vijayaraaghaya, excepting you, is there any chief who is worthy of love of such a worthy among beloveds!!

puerils...

130. కోడి

వెలతా! అతడు అరిగేదెల్ల వెనరుగాదటవే? వెలవెల బో నేల మోము, చెలుపునితోడి తెచ్చెదవే

1300-1

కాటుక కన్నుల నీరు ఘనమై న నీలములవలెనే పైట తడిసి రవిక దూసి గుబ్బలపై నిండెనే యేటికే ఈ పట్టి వెతలు? ఇందువదన వెరవకువే నేటి మాపటివేళ నీ విభుని గూర్చెదనే

1 300 1

వాని (పేమ తెలియకనే వలపు నీవు నిలుపలేక మేనెంతో కరిగి యున్నదాన వేలనే ఓ నాతిరో నమ్మ వినా ఊరడించే చెలులున్నారా నే నీదాన వైనందుకు నీ వౌరుల వేడ దగునా?

13001

పనీతా మువ్వగో పాలుడౌ వరదుడు నీను గూడిన వెనుక కనులెత్తి యే చెలివైన చూచునా? మనసు గట్టి చేసుకోవే మగువ నా మాట నమ్మవే కీనుక వలదే తాళుకోవే వనబోణి గెలుఫున నుండవే

1 300 1

130. tooDi

nelataa! ataDu aligeedella nenarugaadaTavee? vela vela booneela moomu, celuvunitooDi teccedanee

I nelataa I

kaaTuka kannula niiru ghanamaina niilamulavalenee paiTa daDasi ravika duusi gubbalapainindenee yeeTikee yiivaTTi vetalu? induvadana veravakuvee neeTi maapaTiveeLa niivibhuni guurceedanee

I nelataa I

vaani preema teliyakanee valapuniivu nilupaleeka meenentoo karagi yunnadaana veelanee oo naatiroo! nannu vinaa uuraDincee celulunnaraa nee niidaananai nanduku niivorulaveeDa dagunaa?

I nelataa I

vanitaa muvva goopaaluDau varaduDu ninuguuDina venuka kanuletti yee celinaina cuucunaa? manasu gaTTi ceesukoove! maguva naamaaTa nammavee! kinuka valadee taaLukoove! nanabooNi! gelupuna nunDavee

I nelataa I

"Be, on the winning side"

(130)

Here is a heroine who is a wedded woman (swiiya). She is anxious about the momentary anger and indifference of her Lord towards her. The messenger-maid consoles her and strengthens her hope and self-confidence by promising to bring back the Lord to her.

As many times as he is angered, does all that not mean love for you Oh frail one?

As may...

Why should you lose your hope, I shall bring your beloved here, Tears rolling down your eyes tinted with collyrium, spread through the deep blue canopy of your hair, and drench your upper garment, petti-coat and bosom, Enough with your sob-stuff, fair one, don't have any fears, By day or night, today shall I not unite you with your Lord?

As many...

Not knowing his love for you, and unable to contain yours
Why have you been emaciated in your fair physique?
O woman, are there any friends around to console you?
when I'm here yo'r own dear friend, should you solicit others?

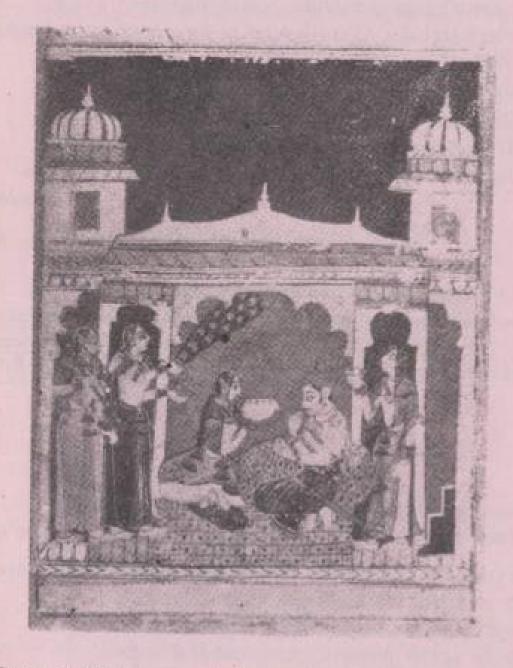
O woman, if Varada who is the same as Muvvagopala Once unites with you,

would he care to raise his eyes for others?

Strengthen your mind O woman and lay your faith in my word;

Don't be angry, have patience, Oh frail one, be on the winning side!!

As many...



Hero and Heroine on their couch with maids on either side

131. కాంభోజి

ఎన్నటికో నే నా కొమ్మను జూచేది ఎన్నటికో నా మనసు చల్ల నయ్యేది వన్నెలాడి బణ్ణ సరులు నా యురముపై మాగాడగా నుపరతి గలిసేది

1222651

మేటి చెందురు కావి పావడపై పసిడి పట్ట చేలము చాలపస మీర గట్టి కోటి వేలకు గొన్న తాటంకముల నొప్పు కోమరి చెక్కిళ్ళు కొసరి ముద్దాడేది

1ఎన్నటికో!

మోము మోమున జేర్చి మోవి తేనియ పేర్చి వేమారు నా మనసు ఎొకటిగా జేర్చి కామ శాస్త్రము చదివి కథలు చెప్పుచు నేను కామినిని నెమ్మది గలసి కౌగిట జేర్చేది

1ఎన్నటికో!

జోడు గూడి తోడి రాగము సాడుచు మేడపై నుండి మేలుమేలనుచు నేడుకలతో, దాని విడువక యెప్పుడు తోడ బంగారు తూగు టుయ్యాల బాగేది I

1222454

వెలియరో మా మువ్వగో పాల రాయడు యెలమి నేలరాడని పలుకరించిన వెలియ అందరు గూడి నలినాక్షి వెతజూచి నేడు రేపని రాక కెదురు చూచేది

≀ఎన_{్ల}చికో!

131. KaambhooJi

ennaTikoo nee naakommanu Juuceedi ennaTikoo naa manasu calla nayyeedi vannelaaDi baNNa varulu naa yuramupai nuugaaDa gaa nuparati galaseedi

| |ennaTikoo | |

meeTi canduru kaavi paavaDapai PasiDi PaTTu ceelamu caaLa pasa miira gaTTi KooTiveelaku gonna taaTankamula noppu koomali cekkiLLu kosari muddaaDeedi

| |ennaTikoo | |

moomu moomuna Jeerci moovi teeniya piilci veemaaru naamanasu nokaTigaa Jeerci Kaama Saastramu cadivi kathalu ceppucuneenu Kaaminini nemmadi galasikaugiTa Jeerceedi | |ennaTikoo||

jooDu guuDi tooDi raagamu paaducu meeDapai nunDi meelu mee lanucu VeeDukalatoo daani ViDuvaka Yeppudu tooDa bangaru tuugu tuyyaala luugeedi

| |ennaTikoo | |

celiyaroo maa muvva goopaala raayaDu yelami neela raaDani paluka rincina celiyalandaru guuDi nalinaakshi vetaJuuci neeDu reepani raaka keduru cuuceedi

| lennaTikoo | |

131. "Lovers' expectations"

This is the utterance of the hero who is in anguish of separation from a heroine of courtesan category (saamaanya) but of a talented nature, well-versed in arts of love and a coquette with whom he had already had memorable time.

When shall I be able to see her again? When will the heat of my passion subside?

So that her necklaces keep on dangling and dancing on my bosom, as she plays the 'Woman-dominant', When shall I unite again with the conquette?

When shall ..

When shall I solicit kisses form her without any respite from her cheek glowing with the glory of ear-rings With a golden coloured robe worn in an imposing manner above the petti-coat of light orange hue?

When shall ..

Face to face with her, sucking the honey of her lips uniting my heart with hers in a thousand and odd ways; reading to her episodes of interest from the science of erotics, When shall I pull her again slyly into my embrace?

When shall ..

Joining mine with her voice while singing the minor mode
On the balcony showering compliments on each other
Without a break providing her a chain of pleasurable moments
When will it be possible to sway in swing of love?

When shall ..

When will the maids in waiting be expecting my arrival again, asking 'why muvvagoopaala has not yet turned up', and joining her, out of sympathy with her plight?

When shall ..

132. මත්ස

మదవతి పెట్టిన మందులోన దగిలి సదయుడు నన్నిట చౌక జేసెనే ఇదియేటి సుద్ది గోపాలునకు

|మదవతి|

నమ్మ వంచన జేపీ సమ్మతాంగి పైనీ కమ్మవేపినాడట దానితోటి చిన్నెలు చేసినాడట అలదాని గూడి చిన్ని చమ్మల పైని క్రొన్నెల వంకలు మిన్నగా సవరించి మెచ్చుకున్నాడట

IమదవతిI

వలచి అలదాని వలలో జిక్కుకొని చెలియకు దక్కెనంట దాని మాయలకు సాక్కినాడంట దాని నొసల తిలకము కొనగోరదిద్ది చెక్కిల్ నొక్కి మొలక నవ్వుల మోముతో ముద్దలాడెనంట

|ಮದವಡಿ|

యెలమి శ్రీశెల నిలయుడు సఖుడగుచు వెలసిన మువ్వగోపాలు ఉంతవాడెట తెలియనైతి నెఫుడు నమ్మ రతుల వలవి యున్నది మొదలు వినిపించినా ఆ వెలదింటికే వెళ్ళుచున్నాడట

|ಮದವರಿ|

132. aThaana

madavati PeTTina manduloona dagili sadayuDu nanniTa cauka Jeesenee idiyeeTi suddi goopaalunaku

| | madavati | |

nannu vancana Jeesi sannutaangi paini Kannu veesinaaDaTa daanitooTi cinnelu ceesi naaData ala daniguuDi cinni cannula paini kronnela vankalu minnagaa savarinci meccukunnaa DaTa

| | madavati | |

Valaci aladaanivalaloo Jikkukoni celiyaku dakkenanTa daani maayalaku sokkinaaDanTa daani nosala tilakamu konagoora diddi cekkili nokki molaka navvula moomutoo muddu laaDe nanTa

| | madavati | |

yelami SriiSaila nilayuDu sakhu Dagucu velasina muvvagoopaalu Dinta vaaDauTa teliyanaiti nepuDu nannuratula valaciyunnadi modalu vinipincinaa aa veladinTikee veLLu cunnaa DaTa

| | madavati | |

132. "In the dragnet of the other woman's love"

The heroine here is of courtesan type - who was hurt by the unfaithful behaviour of her Lord, Herself conscious of her being an earlier beloved of the Lord, criticises his present attitudes, and actions. This was the lyric composed by Kshetrayya when he visited SriiSailam.

The effect of the drug administered by that lascivous woman makes me cut a small figure in front of the gracious Lord!!
What do I hear now, who has tutored Gopala?

The effect of

Having deceived me, he seems to have bestowed his love on that fair-bodied dame! Having planted some love marks and had a 'go' with her, he appears to have engraved nail-crescents on her bosom and admired his own skill in rearranging the patterns!!

The effect of ..

Having loved and got stuck up in the noose of her amours
I hear, he stayed away with her and fell under her spell!
Etching with nail the beauty mark on her lovely forehead
he pressed his cheek with budding smile on hers and planted

kisses!!

The effect of ..

In spite of being a very close friend of Lord of SriSailam,
I never knew that muvvagoopaala would grow up so big,
that not withstanding my protestations and my privilege
of being the earlier lover, I hear, he continues going
with her!!

The effect of ...

133. లోడి

ఏమని దూరితివే? కోమలి! నీ కోపము కొల్ల పోవద్దా? మోము జూడక యిట్లు మువ్వగో పాలుని

になる

పిలువక వచ్చునో పెద్ద మాటాడునో వెలిమి కాదనునో చేకొంచె మెరుగునో? అలుక చేయనేర్చునో అందిందుబోవునో పలుమారందరిలో పడుచు దనము చేసి

らなり

మంచి మాటాడడో మన్నన చేయడో పంచన పరుడో వచ్చిలాలించడో? ఇంచుక చిత్తమీడో యెమ్మెల వాడో అంచయాన ఇటుల ననవచ్చు ననరాదనక నీ

133331

133. tooDi

eemani duuritivee? koomali! niikoopamu kollapoovaddaa? moomu JuuDaka yiTlu muvva goopaaluni | | eemani | |

Piluvaka vaccunoo pedda maaTaaDunoo Celimi kaadanunoo Cee konce merugunoo? aluka ceeya neercunoo andindu boovunoo Palumaarandariloo PaDucudanamu ceesi

| | eemani | |

manci maaTaaDadoo mannana ceeyaDoo vancana ParuDoo vaccilaalincaDoo? incuka Citta miiDoo yemmela VaaDoo anca yaana yiTula nanavaccu nanaraadanaka(v)nii

| | vemani | |

ninu guuDa Daayenoo niiyaana miirenoo kinisi raanane noo keeraDamulaa Denoo? manasu raadanenoo niimaaTa Javadaa Tenoo monasi koopa moorvaka muvva goopaalu nii

|| vemani||

133. "Langour due to anger"

In this lyric, the messenger - maid (sakhi) chides the heroine who makes love out of wedlock, but being proud of her own beauty and talents, has momentarily antagonised her paramour by some indiscreet anger and abusive talk.

How dare you scold your Lord muvvagoopaala!
Blasted be your anger O proud woman!
Even without looking face to face with your lover!!

How dare you ...

Would he come without a call, would he talk with pride?

Does he deny attachment? Is he known to be a miser?

Is he capable of anger? Does he wander hither and thither?

So many a time when all are aound without containing youthful pride

How dare you ...

Does he not converse well with you? Isn't he courteous?
Is he a deceitful lover? Does he not fondle you?
Has he not given you his heart? Is he a vain dandy?
O swan-like-beauty not caring for what to talk and what not!!
How dare you ...

Has he not joined you Oh my dear; has he ever dishonoured your command?

Did he refuse to come because he was angry, or had he been merely joking with you?

Did he say that he did never like you at all; or had he been indifferent to your word?

With unbearable anger on muvvagoopaala

How dare you ..

134. సావేరి

మగవాని కట్టు బెట్ట మన తరము గాదే! మగువ మువ్వగో పాలుని మనసు తెలియని దానవా?

一致なが、

మాటికి నీవేమన్నాను మర్మము మది నుంచునా? బోటి నిన్ను జూడక యెచ్చోటనైన నుండునా? పొటి చేసి వాని పైని పారిచూపుల కేమేమో యేటికీ సేత లింకనెన చాలు చాలు

一致ながい

నిన్న రాతిరి వానితో నీ వాడిన మాటలు వింోట వన్నెలాడిరో తాళ వశమా యెవరికైన అన్నిట నెరజాణగాగ నతడు తాళెను గనుక యెన్నటి కీమాట లెత్తవ ద్దూరకె చాలు

一次では

భామరో! మువ్వగో పాలు డే పడత్వికెన జిక్కేవాడా? వేమరు నీ మదిలోన వెతనొంద నేటికే ఆముకొన్న (పేమచే నతడు నీ వెప్పటి పలెనే కాము కేళిని గూడి కలసి మెలసి యుండరే!

一致ステン

134. saaveeri

magavaani kaTTu beTTa manataramu gaadee! maguva muvvagoopaaluni manasu teliyani daanavaa?

| | magavaani | |

maaTiki niiveemannaanu marmamu madi nuncunaa? booTi ninnu JuuDaka yeccooTanaina nunDunaa? PooTi Cees. vaanipaini Pori cuupula keemeemoo yeeTi kii seeta linka naina caalu caalu

| | magavaani | |

ninna raatiri vaanitoo niivaaDina maaTaluVinTee Vanne laaDiroo taaLa vaSamaa yevarikaina anniTa neraJaaNa gaaga nataDu taaLenu ganuka yennaTi kiimaaTa lettavadd uurake caalu

| | magavaani | |

bhaamaroo muvva goopaalu Dee paDati kaina JikkeevaaDaa? Veemaru nii madiloona vetanonda neeTikee aamukonna Preemacee nataDu nii veppaTi valenee Kaamu keeLini guuDi kalasi melasi yunDaree! | | magavaani | |

134. "Tethering the male species"

A messenger - maid (in this lyric) chides and consoles the heroine who is a wedded wife, who is unduely agitated by a imomentary estrangement of her husband normally a well - behaved and ardent lover.

* * *

't is beyond our might to keep a male, tied down to a tether; Oh woman, are you not aware of muvvagoopaala's mind?

't is beyond ...

Whatever you may say often, does he take it to heart?

Oh sweet one, stopping looking at you, does he go anywhere else?

Vying with others for throwing side-long-glances- of love at him

Why all this strange behaviour, at least now, why don't you stop?

"t is beyond ...

Yester night, my dear, if one listens to what you spoke to him Oh volatile woman, for anyone else, do you think 't was easy to swallow?

In all matters, as he is well-versed, you know he is able to stand, You are advised to refrain from talking again on the same topic! 't is beyond.

Fair one, can muvvagoopaala be hooked by any woman?
Why do you often get agitated and become so anxious?
With ever-increasing mutual love, as hither-to, let both of you be united in gayful love-game and be happy ever atter!!

't is beyond ...

135. ఆనంద భైరవి

హీతపు గానేమొనే కెన్నడెన మా యించికి బతిమారిన రావు గోపాల సతమైతి వస్తి యూడు సరసీజాక్నలలోన స్థతిలేదని యుంచి గోపాల!

الدُون من ا

సీవెట్ల జాణవైతివో? సీపె మరులు కొన్నదాని భావము దెలియలేపు గోపాల! నా వెంటబడినట్లు సీ వెంటబడకున్న భావజుని కే మాయె గోపాల!

12-354

ఏపట్ల దయజాడవు నీ వెప్పరనేవే ఏమి పాపము జేసితినో గోపాల! యా ఫుట్టవు బుట్టించి యింత నన్నలయించు పాపపు విధి నేమందును, గోపాల! కలసి నిన్ను చౌశీతి గతులదేలించినను

L. SE

కలసి నిమ్మ చౌశీతి గతులదేలించినను భళియన నోరాడదా? గోపాల! పంచి నావలె నున్న వనిత లెందరో నీకు బలవంతమా? మువ్వగోపాల!

15.05

135. aananda bhairavi

hitavugaadeemo niikenna Daina maayinTiki batimaalina raavu goopaala sata maitivani yiiDu sarasi jaakshulaloona Prati leedani yunTi goopaala!

| | hitavu | |

niiveTla JaaNavaitivoo? niipai marulu konnadaani bhaavamu deliyaleevu goopaala! naavenTa baDinaTlu niivenTa baDakunna bhaavaJuni keemaaye goopaala!

| |hitavu| |

eepaTla dayaJuuDavu niivevva raneevee eemi paapamu Jeesitinoo goopaala! YiipuTTuvu buTTinci yinta nannala yincu Paapapu vidhi neemandunu, goopaala!

| | hitayu | |

Kalasi ninnu cauSiiti gatula deelincinanu bhaLiyana noo raaDadaa? goopaala! . Valaci naavale nunna vanita lendaroo niiku balavantamaa? muvvagoopaala!

| | hitavu | |

135. "The neglected beloved to an indifferent Lord"

Here, a 'saamaanya' a heroine of courtesan category is depicted as having had a pretty nice time with her Lord who is civil to more than one woman (dakshiNa naayaka). The heroine who is bestowed with prowess in love-game, now due to the indifference and negligence of the Lord is making an appeal in a timid manner but being outspoken about her own love for him.

Parhaps it is not to your liking, you haven't ever been to our abode, Goopaala, in spite of entreating you!

Perhaps ...

I thought that you were my permanent lover and I had no equal among the dames of my age!

Perhaps ..

How could you be counted as a clever lover,
When you failed to fathom the heart of the woman
who loved you Goopaala?
What is the matter with cupid who prefers
to harass me, leaving you free?

Perhaps ...

You are not gracious under any pretext and ask me who I am, What sin have I committed, Goopaala? For having made me to be bom like this and subjected me to this much fatigue, how shall I assess my fate, Goopaala?

Perhaps ..

Having united with you and made you enjoy
the eighty four postures of love-game, am I not
entitled to your admiration, Goopaala?
Having ever so many eves like me enamoured of you,
were you ever under duress oh Muvvagopala?

Perhaps ...

136. సౌరాష్ట్ర

ఇద్దరి వలెనే గూడి యెవరున్నారు తెల్పరా! ఒద్దికతో మనవలె నున్నారా? మువ్వగో పాల! మున్ను నలరాజు నీవే ముదిత దమయంతి నేనే చెన్నుగ శ్రీకృష్ణుడు నీవే శ్రీరుక్మిణిదేవి నేనే అల రఘరాముడు నీవే అయిన సీతాదేవి నేనే ఇలను రంగేశుడు నీవే యేలిన రంగనాయకి నేనే నిత్యము మదనుడు నీవే సామీ చెంద్రమతి నేనే నిత్యము మదనుడు నీవే నీకు రతీదేవి నేనే

136. sauraashTra

iddarivalenee guuDi yevarunnaaru telparaa! oddikatoo manavale nunnaaraa? muvva goopaala!

| | iddari | |

munnu nalaraaju niivee mudita damayanti neenee Cennuga SriikrishNuDu niivee Srii rukmiNiideevi neenee

| | iddari | |

ala raghu raamuDu niivee ayina siitaa deevi nee nee ilanu rangeeSuDu niivee yeelina ranganaayaki neenee

Hiddaril

Satya hariScandruDu nivee saami candramati neenee nityamu madanuDu niivee niiku ratiidevi neenee

| | iddari | |

136. "The loving pairs that were made for each other"

The heroine in this lyric is the ideal wedded wife; who is confident about her husband's sincere love towards her and also very proud of her own excessive love for him.

Like you and me, united, who else is there, tell me dear, compatible with each other, like us, O muvvagoopaala!

Like you ..

You are king Nala of yore, I'm the damsel Damayanti; You are the charming Srii KrishNa, I'm Rukmini, the queen Consort,

Like you ..

There you are Raghu Rama, I'm Sita, the queen consort, You are RangeSa, the Lord on the earth, I'm Ranganayaaki, reigning about!!

Like you ..

If you are truthful HariSchandra, my Lord, I'm your Chandramati,

When you are the perennial Madana, I'm your sweet-heart Rati!!

Like you ...

137. భౌరవి

మానినిరో! చేర రమ్మని పిలువని మాలి మేటి మాలిమే? పూనిదాని (పాయ మనుభవింపగ లేని పురుషుడేటి పురుషుడే ఓ చెలియా!

「ムアスジ

వెన్నెల బయట సంగీతము విననట్టి వేడుకేటి వేడుకే? విన్నెలు మొరయించి చిరునప్పు నవ్వని చిత్తమేటి చిత్తమే? సమ్నతాంగిరో! కమ్మాగ సేయని యట్టి సరసమేటి సరసమే? పమ్మగ దాని వర్ణింప లేనట్టి పదములేటి పదములే ఓ చెలియా!

ומהיתבו

విరిపాన్నుపై సోలి వేగింప లేనట్టి విరహమేటి విరహమే! తరితీపుతో జాల తమక మెచ్చని యట్టి తనువు లేటి తనువులే కరి కుంభముల సాటి కుచములపై లేనికరము లేటి కరములే? పిరిగొన్న విధమున నధరమానని యట్టి పెదవులేటి పెదవులే? ఓ వెలియా!

الالاحتدا

నీవే నా ప్రాణనాయకి యని యెంచని నెనరు లేటి నెనరులే? చెప్పసీతి బంధము విధము దెలియనట్టి చెదువులేటి చెదువులే? కవులకు బహుమాన మియ్యగ లేనట్టి కలుములేటి కలుములే? అవునని మువ్వగో పాలుడు మెచ్చని యందమేటి యందమే? ఓ చెలియా

القح عدا

137. bhairavi

maaniniroo! ceera rammani Piluvani maalimeeTi maalimee?
Puunidaani Praaya manubhavimpagaleeni
PurushuDeeTi PurushuDee ooceliyaa!

Vennela bayaTa sangiitamu VinanaTTi VeeDukeeTi veeDukee? cinnelu morayinci cirunavvu navvani Citta meeTi Cittamee? sannutangiroo! Kanusaiga seeyani yaTTi sarrasameeTi sarasamee? Pannuga daani varnimpa leenaTTi PadamuleeTi padamulee oo celiyaa!

ViriPaanpupai sooliveegimpa leenaTTi virahameeTi virahamee? taritiipu too Jaala tamaka meccanii yaTTi tanuvu leeTi tanuvulee? Kari kumbhamula saaTi kucamulapai leeni karamu leeTi

karamulee?

pirigonna vidhamuna nadhara maanani yaTTi PedavuleeTi Pedavulee? ooceliyaa

| | maanini | |

niivee naa praaNanaayaki yani yencani nenaru leeTi nenarule!
cavusiiti bandhamu vidhamu deliyanaTTi caduvuleeTi caduvulee?
Kavulaku bahumaana miyyaga leenaTTi kalumuleeTi kalu mulee?
aVunani muvvagoopaaluDu meccani
YandameeTi yandamee? ooceliyaa

137. "The most lovable in the arts and art of love"

swiiya - PrauDha - Virahootka;

Naayaka: SaTha - Vipralambha Sringaaram;

The heroine in this lyric is the ideal wedded wife well versed both in art of loving as well as in all the arts. The hero is
very cunning and she being ardently in love with him admires
recollecting all his deeds, likes and predilictions, to get over the
anguish of her loneliness. All the bohemian ideals of Ksheetrayya
as a poet composer and master of all arts can be found in this lyric,
ascribed to the hero and dedicatee deity muvvagoopaala.

If one does not beckon an angered beloved
O proud woman! of what worth is his love?
What sort of a man is he if he is unable, O my dear,
to enjoy her youth with determination?

If one does not ..

Is it a pleasure of any sort, if one does not listen to music in open moon - light? What type of a mind is it, if one does not through flashes of smiles indicate his feelings of love?

O fair - bodied one, is it a romance, if one is unable to use his eyes for signalling? Is it a lyric at all, if it is incapable of describing the beloved's beauty?

If one does not ..

Is it a langour if one is unable to have it on a bed of blossoms?

Of what worth is a pair of hands, if it could not be laid on her elevated breasts?

Of what use is the body, if it does not get passionate, even in the absence of longing?

Are lips worth having if they are unable to suck, getting themselves entangled, O dear!

If one does not ..

Is it an affection worth the name, if one is unable to call the other, the life's sustainer? Is such learning worth while, if it does not bestow the knowledge of the eightly four postures of love? Are the riches worthy enough, if poets are not benefited with munificent gifts?

Of what worth is the limb if it is not endorsed and admired by muvvagoopala?

If one does not ..

138. లోడి

సరసిజాక్ష్! నీ జన్మము సఫలమాయెను పరమాత్ముడెన మువ్వగో పాలుని హస్తము సోకినంతనే

150

నమ్మిక లిచ్చినీవు నన్నెంత కైనను అమ్ముకొమ్మనగ సమ్మతిగా ముద్దు ముద్దుగ నిన్ను రొమ్మున నుంచగ నెమ్మితో రాతిరి పగలు వాడు నీ వద్ద యుండగ కొమ్మరో! కోపము వచ్చి నంతనే కొట్ట రాదటవే! ఓ చెలియరో!

ठिला

వరినాక్షి నీవెంత కసరు కొన్న నవ్పు చేసుకోగా చెలువముగా నీకు దగిన సామ్ములు సింగారించగా వెలది! నీ కురులు దువ్వి విరులు దురుమగా అలుక వచ్చిన చేత నిన్నదరించరాదటవే ఓ చెలియరో!

150

సారెకు నీకు దృష్టి దాకేనని చాటున నుంచగ చేరి మువ్వగో పాలుడు నీకు సేవ సేయగా కోరిన యపుడె నిన్ను గూడి కూరిమి కొసరగ శ్రీరామ! రామ! నిన్ను వాడు చెనక రాదటవే ఓ చెలియరో!

150

138. tooDi

sarasiJaakshi! nii Janmamu saphala maayenu Paramaatmu Daina muvvagoopaaluni hastamu sookinantanee

nammika licci niivu nannenta kainanu ammu kommanaga sammatigaa muddu mudduga ninnu rommuna nuncaga nemmitoo raatiri pagalu vaaDu niivadda yunDaga kommaroo! koopamu vaccinantanee KoTTaraaadaTavee! ooceliyaroo!

||sara||

nalinaakshi niiventa kasarukonna navvu ceesukoogaa celuvamugaa niiku dagina sommulu singaarincagaa veladi! niikurulu duvvi virulu durumagaa aluka vaccina ceeta ninnadalincaraadaTavee oo celiyaroo!

| |sara | |

saareku niiku dristi daakiinani caaTuna nuncaga ceeri muvva goopaaluDu niiku seeva seeyagaa koorina yapuDe ninnu guuDi kuurimi kosaraga Srii raama! raama! ninnu vaaDu cenaka raadaTavee ooceliyaroo!

138. "Lord's displeasure and her life's fulfilment"

Parakiiya - Sakhi - Sikshaa lakshanam

The messenger - maid or confidant consoles the heroine that the latter should not take the displeasure and a little rebuke or childing from her Lord to heart since all through her life he was affectionate to her and he was protecting her. This lyric we contend, to be the last or one of the last compositions of the composer, wherein himself was the heroine and that he remained contented ever after to be the bond-maid of the Lord as a devotee but not to think of himself as a masculine philanderer or identifying himself to be one with the Lord.

Fulfilled is the purpose of your life, O fair-eyed young woman! due to the touch of the hand of Muvvagopala, the Surpreme soul! Fulfilled...

Having won your confidence and your offers of complete surrender, and received you with fondling care and placed you on his bosom, day and night when he remained in your apartment, young maid, in a fit of anger, should he not raise his hand?

Filfilled ...

O fair-eyed one, when you shouted, did he not smile away?

Did he not adorn you with all suitable ornaments?

Woman, did he not brush your hair, and beautify it with blossoms?

should he not threaten you, in a moment of displeasure?

Fulfilled ...

Having kept you in privacy, to ward off evil-eye,
Muvvagopala having rendered services to you,
as and when you wanted him, did he not favour you?
O my God, after all this, should he not chide you my dear?

Fulfilled...

139. యదుకుల కాంభోజి

ఇల్లెరుంగక మరియొకరింటికి వస్తివి నీవు ఎవరహోయి నాయకుడా!

lag ರುಂಗಳ

అలనాడు నీతోను గలసి మాటాడిన అలదాని యిల్లు ఆవలనుండె పోరా! మాట తేటలెగాని మరిచేత దుగ్గాని మనసు వీడిచి నీవు మరివదల వేమి? వాటముగా వల్లెవాటు వేసేకోని వయ్యారముగ నీవు పెబడే వేమిరా!

।ब्रह्मेळ०४डा

మాట యొకటింటికి మాడ వరహాలిమ్ము మారు పరికితె రెండు మాడ వరహాలు పాట బాడే వేమిరా నాటక ధోరణి బాట చూచి మర్యాదగా పోపారా!

lৰ্ভুত্ততমগ্ৰ

మాపటి వేళాయె మాటలు వట్టివాయె మా వాకిటి తలుపు మరివేసి సాయ్యెద నాపతి పార్ధసారధ వచ్చు వేళాయె ఆ పని నేటికి అబ్బదు పోపోరా!

lag రుంగకা

139. Yadukula kaambhooji

illerungaka mariyoka rinTiki vastiviniivu evara vooyi naayakuDaa!

alanaaDu niitoonu galasi maataaDina aladaani yillu aavalanunDe pooraa ! maaTa teeTale gaani mariceeta duggaani manasu viDici niivu marivadala veemi? vaaTamugaa vallevaaTu veesikooni vayyaaramuga niivu paibaDee vee miraa! || illerungaka ||

|| illerungaka ||

maaTa yokaTintiki maaDa varahaa limmu maaru palikite renDu maaDa varahaalu paaTa baaDee veemiraa naaTaka dhooraNi baaTa cuuci maryaadagaa poopooraa!

|| illerungaka ||

maapati veelaaye maaTalu vaTTivaaye maavaakiTi talupu mariveesi poyyeda naapati paartha saarathi vaccuveeLaaye aapani neeTiki abbadu poopooraa!

|| illerungaka ||

139. " a visitor to the threshold of a temple dancer"

Here, the heroine is a courtesan (saamaanya) of mercinary (Adhama) type. She is angry with the visiting lover who has been perhaps absent for a long time after a brief spell of intimacy. He is a wayward frequenter of various thresholds, she is well-versed in the art of love and bold, and chides the visitor subtly for his inconstancy and threatens him to go away lest he is seen by her (permanent) lover parthasarathi. This is a reference to the ancient shrine in Triplicane of Madras known as Tiruvalikkeni), ksheetrayya being an occasional visitor was placed by the hostile treatment in a difficult predicament, in which, he could not equate paarthasaarathi as the same as muvvagoopaala. For the same reason of not equating paarthasaarathi with Muvvagopala, there is room for suspecting this lyric to be a later day interpolation. But Dr. sitapati's anthology included this lyric among those claming authentic authorship of kshetrayya.

Not knowing the house, you have strayed away into another's; who are you, by the by, O hero!
The house of the woman, whom you met and spoke the other day is yonder there, hie thee hence!

Not knowing ..

Excepting delivery of merely sweet-sounding chatter Why don't you extend, what little you have in hand? Gracefully wearing an upper garment, why do you try to overcome me with foppishness?

Not Knowing ..

For every sweet word you utter, you shell down a sovereign and for every word extra, offer additional gold! why do you start singing like an actor on the stage. Take the road and get thee gone in the most civil manner!!

Not knowing ..

It's already night, you speak only sweet-nothings, I shall have to retire closing our threshold door, My (permanent) lover Paarthasaarathi

you wouldn't have that pleasure today, away, away with thee!

Not knowing ..

140. ముఖారి

లలనా మణిరో! యీ భావము దెలుపవె లలితముగానిపుడు

వెందిరో మామువ్వ గోపాలుని దయచేత వేడుకగా చెలుపవే ఓ బాల

loon!

అరివేణి నీ దేశ మే దేశ మండేను అప్పడు చెట్టు జూపెను చెలియరో! నీయూరి పేరేమని యడిగితే చెట్లు రెండు జూపెను చిలుకల కొలికి నీ చెలుల పేరేమండేను చెట్లు రెండు చూపెను పలుమారు నీ జాతి పేరేమని యడిగితే పదరి చెట్టే జూపెనె ఓ బాల

loon

నక్ష్మత్ నఖ! నీకు హీతవేమని యడిగితే పక్షి హీతవు అనెను లక్షణపతి నీదు చెక్కిట నేమంటె పక్షియున్న దనెను పక్షియున్న దనెను పక్షియున్న దనెను సూక్ష్మముగా నీపే రేమని యడిగితే పక్షి హేరే చెప్పినే ఓ బాల

loo,J

వారిజానన! నీకు యెన్నేండ్లాయె నంటే ఊరి పేరే చెప్పెనే చేరి నీ తోడబుట్టువు లెవ్వరంటే ఊరి పేరే చెప్పెను తీరుగ మెరొసడు వేలుంగర మేమంటే – ఊరి పేరే చెప్పెను ఓ రమణి! నీ మోమందున్నది యేమంటే ఊరిపేరే చెప్పెనె ఓ బాల

loo.T

140. Mukhaari

lalanaa maNiroo! yiibhaavamu delupave lalitamugaa nipuDu veladiroo maamuvva goopaalunidaya ceeta veeDukagaa delupavee oobaala

| | lalanaa | |

aliveeNi niideesa meedeessa manTeenu apuDu ceTTu Juupenu celiyaroo! niiyuuri pereemani yaDigitee ceTlu renDu juupenu cilukala koliki niicelula peereemanTeenu ceTlu renDu cuupenu palumaaru niijaati peereemani yaDigitee padari ceTTee juupenu oobaala

| | lalanaa | |

nakshatra nakha! niiku hita veemani yaDigitee pakshi hitavu anenu lakshanavati niidu cekkiTa neemanTe pakshiyunna danenu vaksha stalaana unnadeemanTee pakshi yunna danenu sukshmamugaa niipereemani yaDigitee pakshipeeree ceppenee oobaala

| | lalanaa | |

vaariJaanana? niiku yenneenDlaayenanTee uuripeeree ceppenee ceeri niitooDabuttuvu levvaranTee uuripeeree ceppenu tiiruga meriseDu veelungara meemamTee uuripeeree ceppenu oo ramaNi! nii moomandunnadi yeemanTee uuripeeree ceppene oobaala

| lalanaa | |

140. "A riddle in words"

Here is a courtesan (heroine) who is well-versed in the arts of speech and letters. She is confident of her lord's love for her, herself being ardently in love with him. The burden of this lyric itself asks for solving the riddle. If the riddle is solved and one is able to guess the correct words standing for the names of the country, home town, community, taste, bosom mark and perhaps the name of the heroine, her co-borns, ring on the left finger and the mark on the fore-head, it is fondly hoped that some clues leading to some details relating to ksheetrayya's biography may be revealed. But the efforts made for arriving at solutions were not quite fruitful.

Gem of a woman, come solve this riddle in a style that is subtle;

By the grace of muvvagoopaala, my dear, explain in a pleasurable manner !!'

When the dark-haired one was asked about her country, she answered by showing a tree!

When the chum was asked to name her home town she pointed towards two trees!

When she was asked about her community she prattled and showed the tree!!

Gem of

Asked about her preference in taste,
the one with starlike-nails, preferred a bird!
Asked what was there on her rosy cheek,

the perfect beauty replied that was a bird!

Asked what was there on her bosom

in reply, she said that there was a bird!

In brief, when asked to pronounce her name she replied with the name of a bird!!

Gem of ..

When the lotus-like face was asked about her age she uttered only the name of a village!

Well, when she was asked about her co-borns she uttered only the name of a village!

When she was asked about the ring on her left finger she uttered only the name of a village!

When she was asked what was there on her fore-head she uttered only the name of a village!!

Gem of ..

141. సౌరా ్ష్మ్ర

చక్కనయ్య యేమి యుపవారములే సేయింతును నిక్కముగా శ్రీకర! దోషాహారతుల నిప్పింతునో?	*	1 25/-1
మల్లెపూల పానుపుపైని చల్లని మొల్లలె పరతునో? చల్లనివాపన గాలికి చామరాలె వేయింతునో		। यहाः ।
మంచి గంధం బలది నే ఆకు మడుపు లందిత్తునో అంచితమైన మోవీ నొక్కితే నందుకే రవలుచెక్కింతునో		1 25° 1
చక్కని మా ఇనపురసామి! మువ్వగోపాల! ఇం కౌక్క సారి నేనే యోల లాడింతునో!		I చక్చవి I

141. sauraashTra

nikkamugaa Sriikara! dooshaa haaratulanippintunoo?	I cakka I
mallepuula paanupu paini callani mollaleparatunoo? callanivaasana gaaliki caamaraale veeyintunoo	I cakka I
manci gandhambaladi nee aaku maDupu landittu noo ancitamaina moovi nokkitee nandukee ravalucekkintunoo	I cakka I
cakkani maa inapurasaami! muvvagoopaala! in kokka saari neenee yoola laaDintunoo!	I cakka I

"Devotion through lyric music and dance"

(141) swiiya - Madhya - dhiira

A devoted wife offering all comforts and charms of love to her charming husband muvvagoopaala. This is a purely devotional lyric, presenting all activity as part of a worship to a deity.

O charming master, what services of worship shall I arrange for you?

Certainly shall I get incense of camphor burnt in the evenings?

O charming ...

On a floral bed of jasmines, shall I spread a carpet of roses? so that fragrant breeze pleases you, shall I keep fanning chouries Shall I smear sandal paste on you and offer you folded betel leaves? For pressing your elegant lips shall I have rubies studded on mine?

O charming ...

O charming Lord of Inapuri, my Muvvagopala, Why not I make you swim in the occean of love!!

O charming ...

142. ధన్యాసి

ఇచ్చినా మంచిదే ఈయకున్నా మంచిదే ఇంటికి రమ్మనవే వచ్చితే నేమనవలదు నొచ్చుకొనేని మెచ్చరాని చుట్టమే మువ్వగో పాలుడు

। ষ্ঠ্যুষ

కలనాడు ఒక గవ్వగా సెలవు సేయడా తలచిన వస్తువు దయసేయడా కలిమి లేములనగ కావడి కుండలు కాలము ఒక రీతిగా వచ్చునా యుండి మేలుదలపక యీ వేళ పా పామ్మంటే వాలుగంటి! దైవము మెచ్చునా ఆలోచ నెందుకే అతడు మనకు వేరా

1 ఇచ్చిన 1

కాలము పోవును కడకు మాటనీలుచు నేడు వచ్చిన నెనరా నెలత నన్ను రతుల గూడిన ముచ్చట గురుతెరుగవా ఆడికెలకు తా వెదునా బాగాయె వాడ బండ్లలో వచ్చు బండ్లు వాడలబోవు 1 අඩුන 1

1 20 31

142. dhanyaasi

iccinaa mancidee iiya Kunnaa mancidee inTiki rammanavee vaccitee nee mana valadu noccukoneeni meccaraani cuTTamee muvva goopaaluDu

l iccina l

kalanaaDu oka gavvagaa selavu ceeyaDaa talacina vastuvu daya seeyaDaa kalimi leemulanaga kaavaDi kunDalu kaalamu oka riitigaa vaccunaa yunDi

I iccina l

meelu dalapaka yiiveeLa poopommanTee vaaluganTi! daivamu meccunaa aalooca nendukee ataDu manaku veeraa kaalamu poovunu kaDaku maaTanilucu

Liccina I

neeDu vaccina nenaraa nelata nannu ratula guuDina muccaTa guruterugavaa aaDikelaku taa naudunaa baagaaye vaaDa banDla loo vaccu banDlu vaaDala boovu

| | iccina | |

142."Courtesies to the connoissure of art of love"

The heroine here is of courtesan type, instructing her aides not to be too business-like and demanding money from her visitor and lover Muvvagopala. This is published in another anthology as a composition of Sarangapani of Karvetinagar (Chittoor District) an effective imitator of Ksheetrayya; the dedicatee here is not Venugopala but only Muvvagopala; this lyric has been included in this volume, out of respect for the musicians of Tanjavur school of tradition.

If he gives, it is alright, even if he does not, well and good!

Ask him to come home, dear!

If he comes, don't say a word, 't will hurt his feelings;

muvvagoopaala is above praise and such a dear one!! If he gives ...

When he was having enough, wasn't he spending like sea-shells? Was he not parting with every pretty thing that was being asked

for?

Having and not having are like the two arms of a balance; how can it be the same all the time; and in case he is having!! If he gives ...

Unmindful of the good things he had done, now if you ask him to go away,

O fair-eyed-one, would God admire you at all?

Why all this talk, tell me, should he be treated as a stranger? Time will any way pass off, but speech that hurts, lingers!! If he gives ...

Is this love assumed suddenly today? Don't you remember the bliss that I had shared with him? Should I be a target of censure like him, well, Boats move where carts were plying and carts where boats were sailing!!

If he gives ...

143. ఆనంద భౌరవి

మంచిదినము నేడే మహరాజుగా రమ్మ నవే పాంచి చూచి నాడేమో పాలతి, మువ్యగో పాలుని

సుదతిరో అలవాని సామ్మేకద యీ మేను పదరితే యేమో యేమౌనో పడుచుతన మందు రేమో 1 2000 I

సదయునిక విడనాడ సహజమౌనేబ్ యింక కొదువ వద్దనవే ఆ కొమ్మ పేరెత్తనే

ఇందు వచ్చుల భేద మెంచ యీ వేళ 1 3000 I ఇందువదన వాని ఇల్లు గాదటవే

అందున్న సుందరి వలె నే నందగత్తె గానా ఎందుకే వట్టి దూరు యెవరు దండించేరో

మునుపటివలె నాతో ముచ్చటలాడ వచ్చితే మనసీయక మాట్లాడితినా

వనజాక్ట్! గోపాలుడౌ వాడే యా చెలినిగూడ తనకు ఇష్టమె తే తగదని చెప్పుదునా

1 మంచి 1

1 మoచి 1

1 మoచి 1

1 2000 I

1 మంచి 1

143. aananda bhairavi

mancidinamu neeDee maharaaJu gaa rammanavee ponci cuucinaaDeemoo polati muvva goopaaluni

I manci I

sudatiroo alavaani sommeekada yiimeenu Padaritee yeemoo yeemaunoo paDucutana mandureemoo

I manci I

sadayunika viDanaaDa sahaJa maunaTeeyinka koduva vaddanavee aa komma peerettanee I manci I indu vaccuTa bheda menca yiiveeLa induvadana vaani illu gaadaTavee I manci I andunna sundari vale nee nanda gatte gaanaa endukee vaTTi duuru evaru danDinceeroo I manci I munupaTi vale naatoo muccaTalaaDa vaccitee mana siiyaka maaTlaaDitinaa I manci I vanaJaakshi! goopaaluDau vaaDee yaaceliniguuDa tanaku isTa maitee tagadani ceeppudunaa I manci I

"Right Royal welcome to the most wanted Lover"

(143)

Early in the century, according to some senior connoisures, this lyric was known to be a composition of Moovanallur Sabhapati, an effective imitator of kshetrayya, belonging to Tanjavur. The dedicatee's name being muvvagoopaala, but not that of Raaja goopaala of Mannargudi, admirers of Kshetrayya strongly believe that this is a lyric of Kshetraaya.

Here in this song the heroine is a courtesan, (saamaanya) well-versed in the art of love, and does not mind the adventures of

her lover, as such accommodative.

Sri C. R. Srinivasa Iyangar wrote (in 1929-31) that this Padam was a composition of Moovanallur Sabhapatayya.

Ask him to come, the right royal way, today is auspicious;
Would she have watched Lord muvvagoopaala, from within
her house?

Ask him ...

Fair one, is not this body, after all, his property?

If I go on talking too much, people may blame my youth!! Ask him.

Is it humane to desert him, since he is too polite? Let me not miss him, but do I mention the name of his girl?

Ask him ...

Is it discrimination, if he comes here today?

Is this not his own abode, O friend with moon-like face? Ask him ...

Over and above, am I not more beautiful than that beauty? Why all this baseless tantrum, who has ever chided him?

Ask him ...

When he came as of old to have a hearty chat with me, did I not talk to him, having bestowed my heart on him? Ask him ...

O fair-eyed one, if Muvvagopala wanted to join that woman, if it is his ardent desire, would I say no to him?

Ask him ...

144. హుసేని

. - చెల్లబో యెంతవేగమె తెల్లవారెరా! ఉల్లము జాలవింతె యున్నది మువ్వగో పాల!

। ಪ್ಲಾಬ್ ।

ఇద్దర మీవరదాకా నెడబాసిన వెతదీర! కొద్దిగా నింత సేపైన సుద్దులాడుకొంటిమో? నిద్దర మై తమిదీర నెలత రా రమ్మని నీవు ముద్దబెట్టిన నీమోవి నా మోవిపైనున్న దింతలోనే

। සිලුන් ।

చెలువుడా! నీవు నేను వలరాజు చేజిక్కిన యలుకదీర మోవితేనె లానుకొంట యుంటిమో? తెలిరాకు బోణి! రమ్మని దయతోడ నీ విచ్చినట్టి వలపుల బిగికౌగిలి వదల లేదింతలోనే

∣ බිලුක් ∣

కళలంటి నే జరికిన పలుకులు విని ముద్దు చిలుక పరికినందు కింత సేపు నవ్పుకొంటిమో? కరికిరో రమ్మని నన్ను కడువేడ్క మువ్వగోపాల కలసి యుపరతి నేనె గమకించేటంతలోనే

। බලුන් ।

144. huseeni

cellaboo yenta veegame tella vaareraa! ullamu Jaala vintai yunnadi muvvagoopaala!

I cellaboo I

iddara miivaradakaa neDabaasina veta diira! koddigaa ninta seepaina suddulaaDu KonTimoo? niddara mai tamidiira nelata raa rammaniniivu muddubeTTina niimoovi naamoovi painunna dinta loonee

I cellaboo I

celuvuDaa! niivu neenu valaraaJucee Jikkina yaluka diira mooviteene laanukonTa yunTimoo? tali raaku booNi! rammani dayatooDa iiviccinaTTi valapula bigi kaugili vadala lee dinta loonee

I cellaboo I

KaLalanTi nee palikina palukulu vini muddu ciluka paliki nandu kintaseepu navvu konTimoo? 'kalikiroo! ram'mani nannu KaDu veeDka muvva goopaala kalasi yuparati neenai gamakinceeTantaloonee | I cellaboo II

144"Fleeting moments of Lovers' "eternities"

Here, the heroine appears to be (Parakiiya) one making love out of wedlock, very talented in love game, having had the pleasure of a unique union with her paramour, the supreme lover, wonders how time fleets away at the peak of enjoyment of her union with the Lord (the heroine could as well be swiiya, a wedded wife having the unique union with her husband who acts civil to more than one beloved) their union taking place after a considerably long period of his adventures.

-000-

What a pity, how soon did the day-break descend on us,

To my mind, O Muvvagopala it is so curious!!

It wasn't long since we chatted with each other
to get over the anguish of separation we had till then;
and your kissing lip was just placed on mine
after you woke up from sleep and solicited me to your heart's

content!!

What a pity ...

Chum, were you and I not sucking honey out of each other's lips, so that the fatigue caused by Cupid's bombardment subsided, and within a short while When I haven't even got myself a wee bit free

from the tight embrace graciously granted by you, beckoning me with ardour!!

What a pity ...

Were we not delighted at the parrot for repeating my warbling uttered when my sensitivities were roused? was it not within a short while, O Muvvagopala after you asked me with pleasure to join you and I took the initiative to dominate you?!!

What a pity ...

145. ఘంటారవము

తరుణిరో! నేనందాక జీవముబట్టుక తాళియుండేనమ్మా! వరదుడు రాకయుండినంతట వలరాయ డున్నాడు నేనున్నాను

| මරාස්ත් |

ఎన్సినోములు నోచిన ఫలమియ్యక పోయెనా? పున్నమొక్క (పాద్దులూరకే పాల్లబోవునా? తిన్నగా మీవంటి పుణ్యసతుల దీవెన వ్యర్థమయ్యూనా? కమ్పదెఱచి యేదేవుడెనను గరుణజూడకపోయినా?

1 ತರುಣಿಕ್ 1

చానరో నా (గహచారమీక నెన చక్కన గాకుండునా? ದಿನಕ ಜಾವಿ ಯೆ ತರಿಯ ನ ದಿತ್ಯುಗ್ ತಿತ್ತುಗಳ ತ್ಯಾನ್? వానిపెనున్న నా విశ్వాసమేన వన్నె సేయక పోయినా? పూని నేను ముందుజేసి నట్టి దానపుణ్యమై న లేక పోయీనా

I ඡරාස්ර් I

కామునితో గూడి నా యాపద లేమె న కాపురము జేసీనా? పావురు లాడుకొందురు దెవము పగవారిని గూడీనా? రామరో! మువ్వగోపాలుఉందు నేడురాక మానీనా? ్రేమతో నన్సేలిన దేవుడు తామస మొనరించీనా?

1 ජරාස් 5° 1

145. ghantaa ravamu

taruNiroo nee nandaaka Jiivamu baTTukataaLi yunDee nammaa! varaduDu raakayunDi nantaTa I taruNiroo I valaraaya DunnaaDu nee nunnaanu

enni noomulu noocina phala miyyaka pooyenaa? punna mokka proddu luurakee pollu boovunaa? tinnagaa miivanTi puNya satula diivena vyartha mayyiinaa? kannu deraci yee deevuDainanu garuNaJuuDaka pooyiinaa? I taruNiroo I

292

caanaroo! naagraha caaramika naina cakkanagaakunDunaa?
diinata Juuci yee celiyaina dikkugaakapooyiinaa?
vaani painunna naa viSwaasamaina vanneseeyaka pooyiinaa?
puuni neenu munduJeesi naTTi daanapuNyamaina leeka pooyiinaa?
I taruNiroo I

kaamunitoo guuDi naayaapada leemaina kaapuramu Jeesiinaa? paamaru laaDu konduru daivamu pagavaariniguuDiinaa? raamaroo muvva goopaaluDindu neeDu raakamaaniinaa? preematoo nanneelina deevuDu taamasa monarinciina?

1 taruNiroo I

"Long expectancy of a loving faithful bride" (145)

The heroine in this lyric is a wedded wife (swiiya) - welversed in the art of love game, but suffering from the anguish of separation and estrangement, keeps on hoping for a change in the attitude of her errant lover.

-000-

O woman, can I hold my life till then and bear with all this my dear? If at all Varada does not turn up, confrontation with Cupid cannot be avoided!!

O woman ...

Will all my austerities be fruitless?
Will my fasting on the full-moon nights be in vain?
Will not the good wishes of such virtuous women like you bear fruit?
Will no deity be opening his eyes and
bestow kind attention on me?

O woman ...

O dear maid, at least from now on
Will not destiny turn a new leaf in my life?
Will none of my friends look at my misery and provide a prop?
at least will not my implicit faith in him add colour to my life?
Would there not be anything virtuous
in whatever I earnestly did earlier in my life?

O woman ...

In consonance with the act of god of love are my adversities going to stay with me for ever?

All and sundry will be talking loud;
Will fate favour my antagonists?
O fair one, would muvvagoopaala desist from coming here today?
Would the deity who had his sway over me be slow in extending his grace?

O woman ...

146 కాంభోజి

నిమ్స నీవె నొచ్చుకొనేవు నీ మనసున కరగేవు	
సమ్మ తాంగి మువ్వగోపాలుని చాల యారుదూరు చేసి	। నిమ్మ ।
తాళిమి గలిగిన వాడని దండింప మనసురాదని	
మేలుదాచి వే తాళలేనని యేల మనసు నొప్పించితి నని	॥ నిమ్మ ॥
నిన్ను జూచి యుప్పాంగునని నీవతని జీవనమని	
కన్నె సీవింత కోపగించితే కన్నుల నీరు నించుగా యని	1 నిమ్మ 1
మక్కువ నమ్మిన వాడని మా మువ్వగో పాలుడని *	
లక్కవంటి మనసు రాయ్లె లాలించ్ నెతిగాయని	। నిమ్మ ।
The state of the s	

146. kaambhooJi

	agoopaaluni caala yaaru duuruceesi	I ninnu I
	a Dani danDimpa manasuraadani La leenani yeela manasu noppinciti nani	Ininnu I
ninnu Juuci yuppon	ngunani niivatani Jiivanamani	I ninnul

makkuva nammina vaaDani maa muvvagoopaaluDani lakkavanTi manasu taayai laalinca naitigaayani I ninnul

"Penitent beloved"

(146)

A messenger-maid (sakhi) chides the heroine who is a wedded wife; who has antagonised her husband by her indiscreet behaviour. The maid impresses upon the heroine that it is proper to repent for her indiscretion towards such a faithful, tolerent and well-behaved husband.

-000-

You feel repentent on your own, and get melted in the heart!
O fair-bodied one, having to such an extent
distracted muvvagoopaala!!
You

You feel ...

That he is endowed with tolerence and you aren't inclined to punish him, that you can't bear being ungrateful and you have had to make him miserable!!

You feel ...

That he gets delighted on seing you, that you are verily his life as it were, and O young one if you get angry that his eyes will be filled with tears!!

You feel ...

That he is one in whom you laid your faith with warmth that he is our muvvagoopaala,
When your wax-like heart became stone-hard that you could not fondle him properly!!

You feel

147. ఆహిరి

నీకే దయ రావలె గాక లేక దొక్కెవ్వరు పాకశాసన వినుత! మా మువ్వగో పాలరాయ నీ మనసు కరిగి

1531

కొన్నన వంటి మేను చిక్కిన సన్నవలువలు గట్టక యున్న యెన్ని దినము అన్నము మానిన నేలాగు నుండిన చెన్నైన కురులు చిక్కుబడిన చిన్ని నా చక్కని మోమువాడిన అన్ని యిదేటి కనుచు వచ్చి నా కన్నీరు దుడిచే కన్నెలున్నారా వీరహ వేదన చేత సాక్కిన వెతల జెందిన పాపజాతి మరుని మూక చుట్టుముట్టిన మనసు నొచ్చిన నీరతము నే నసురసు రనిన నిట్టూర్పులచే నొగిలి యుండిన నీరసి యేడవకు మనుచు వచ్చి న న్నాదరించే యతివ లున్సారా?

1531

1531

నేరక నడిచిన నేర్చి నడిచిన నే నెటువంటి దాననెన సారెకు నిన్నెంత దూరుకొనిన చలము చేసిన చేర రమ్మని కోపగించక చిత్తము రంజిల్ల జేసీ చాల కూరిమితో మువ్వగోపాల! గూడిలి వెప్పటి కీలాగే

1531

147. aahiri

niikee daya raavale gaaka leeka dikkevvaru paakasaasana vinuta! maamuvva goo paala raaya niimanasu karigi

niikeel

kronnana vanTi meenu cikkina sannavaluvalu gaTTakayunna yennidinamu lannamu maanina neelaagu nunDina cennaina kurulu cikkubaDina cinni naacakkanimoomu vaaDina anni ideeTi kanucu vacci naa kanniiru tuDicee kannelunnaaraa I niikee I

viraha veedana ceeta sokkina vetala cendina paapaJaati maruni muuka cuTTu muTTina manasu noccina niratamu nee nasurasu ranina niTTuurpulacee nogiliyunDina - narasi yeeDavaku manucu vacci na 1 niikee l nnaada rincee yativa lunnaaraa?

neeraka naDicina neercinaDicina neeneTuvanTi daana naina saareku ninnenta duurukonina calamuceesina ceera rammani koopa gincaka cittamuranJilla Jeesi caala kuurimitoo muvva goopaala! guuDiti veppaTi kiilaagee I niikee I

147. "Lord's voluntary grace, only redeemer"

This is one of those pure devotional love lyrics in which the composer's soul as a devotee of the Lord can be identified with the role of the heroine pining for the grace of the Lord with complete surrender in the manner of a true devotee, as expected of each individual soul (jeevatma) aspiring for union with the Supreme Soul (Paramaatma).

-000-

On your own, if you don't show grace, who else is there to be my refuge?

O my prince muvvagoopaala who was praised by indra On your own ... the Lord of Heaven; with your melted heart!!

Are there any maidens to approach me and wipe out my tears, enquiring me Why does my flower-like body get emaciated, Why do I not wear thin drapery, how many days since I desist from taking food, Why does my glossy hair get interlocked, and why does my fair little face lose lustre!!

On your own ...

Are there any women to observe, ask me not to weep and console me, if I lose my senses due to pangs of separation and languish, if I am subjected to the onslaught of wretched Cupid's hordes, and my heart is pained and continuously if I keep on grumbling and simmering with sighs!!

On your own ...

Might have been my behaviour unawares or conscious,
Whatever might have been my nature,
however much you might have scoffed at me
despite my frequent obstinacies,
Without getting angry, having beckoned me
and filled my mind with pleasure,
You joined me O Muvvagopala,
With all affection like this!!

On your own ...

148. నవరోజు

ఇటువంటి వాడనుచు నిపుడు తెలిసెనుర! విటరాయ! మువ్వపురి విభుడైన గోపాల!

l ಇಬುವಂಟೆ l

వెలిమి చేసేదందు చలముచేసే దిందు వలచి యుండేదందు వచ్చి యుండేదిందు నెలకొన్న మరులందు నిట్టార్పు లీకనిందు వెలలేని పాటందు వింతకయ్యము లిందు

I ಇಲುವಂಟಿ I

వగలు గులికేదందు వట్టి సుద్దులిందు మగువతో లీయమందు మచ్చుగప్పేదిందు సాగసు నవ్వులందు సోలించేదిందు తగ సామ్ము లిచ్చేదందు తగవులు చేసేదిందు

I ಇಲುವಂಟೆ I

వడిగొన్న మోహమందు వల్లభుడని పేరిందు విడెమొనగి మెచ్చేదందు విడనాడేదిందు పడకటింటి హుయలందు పాన్పుశృంగారమిందు నడవడిక గూడేదందు నన్నేలి దూరేదిందు

। ಇಬುವಂಟಿ।

148. navarooJu

iTuvanTi vaaDanucu nipuDutelisenura! viTaraaya! muvvapuri vibhuDaina goopaala

l iTuvanTi l

celimi ceeseedandu calamu ceeseedindu valaciyun Deedandu vacciyunDee dindu nelakonna marulandu niTTuupu lika nindu velaleeni paaTandu vinta kayyamu lindu

| iTuvanTi |

vagalu gulikedandu vaTTi suddulindu maguvatoo liiya mandu maccugappeedindu sogasu navvulandu soolinceedindu tagasommu licceedandu tagavulu ceeseedindu

I iTuvanTi I

vaDigonna mooha mandu vallabhuDani peerindu viDe mosagi mecceedandu viDanaaDeedindu paDakaTinTi hoyalandu paanpu Sringaaramindu naDavaDika guuDeedandu nanneeli duureedindu

I iTuvanTil

The divided attention of the Lord"

(148)

The heroine in this lyric is a wedded wife, well-versed in art of love, who can put up a bold stance in spite of the clandestine adventures of her husband, argues with him and chides. She is timid too, to the extent, that she does not like to antagonise him further lest he may go away from her. The heroine here can also be considered as of courtesan category according to some scholars.

-000-

Now I have come to know, you are after all like this; O prince of Libertiness, goopaala Lord of Muvvapuri!!

Now I have ...

You extend your affection there and only obstinacy here; you lay your ardent love there but paying shallow visits here; you plant your yearning heart there releasing heavy long

sighs here;

and sing your priceless song there flinging your strange quarrels here!

Now I have ...

You exhibit your coquetry there and merely empty words here; you blend yourself in harmony there showing your intolerance here; Your charming smiles are showered there, throwing mere flattery here;

and should all your precious gifts go there and only verbal duels here! Now I have ...

Your passion rises quick for her and only for name-sake you're my Lord!

You offer praise and betel leaf there making desertion only my lot; You enjoy the posh bed-chamber there providing me empty decorated bed here;

Your union with all civilities is there, leaving to my lot, scoff and ridicule! Now I have ...

149. ముఖారి

అయిరాదే నేస్త మమ్మలార! సార సాక్షి! పోరేది చాలునమ్మ చెలులతో

। ಅಯಿರ್ದೆ ।

నా మీద నెనరు గల్గ్ నా వారివలెనుండి యే మేమో విభునితో నెగబోసిరే ఆ మాట నిజముచేసి యతడిందు రాకున్నాడు వామాక్షిరో! మేక వన్నె పులి వంటి చెలులే

I ಆಯಿರ್ದೆ I

నుడువ నోరాడదమ్మ! మాగింజయిన నాననియరు అడలినే నొకరితో నాడుకోరాదే పడతిరో! నా మాటలన్ని పలికేరే విభునితో ముడుచుక పోయేరు మునిముచ్చు లీచెలులు

l ಅಯಿರ್**ದೆ** l

పాయక మువ్వగో పాల భావమై న యఖలాండ నాయకుడైన వరదుడు నన్నుగూడి గాయక మెరుగడమ్మ కటకట తెలియదు కాయజుని తెలిరుపదను కత్తులమ్మ! యీ చెలులు

I ಅಯರಾದೆ I

149. mukhaari

ayi raadee neesta mammalaara! saarasaakshi! pooreedi caalunamma celulatoo

I ayiraadee I

naamiida nenaru galgi naavaari valenunDi yee mee moo vibhunitoo negaboosiree aamaaTa niJamu ceesi yataDindu raakunnaaDu vaamaakshi roo! meeka vanne pulivanTi celulee

l ayiraadee I

nuDuva nooraaDadamma! nuuginJayina naananiyaru aDali neenokaritoo naaDukoo raadee paDatiroo! naamaaTa lanni Palikeeree vibhunitoo muDucuka pooyeeru muni mucculii celulu

I ayiraadee I

Paayaka muvvagoopaala bhaavamaina yakhilaaDa naayakuDaina varaduDu nannuguuDi gaayaka merugaDamma kaTakaTa teliyadu kaayaJuni taliru padanu kattulamma! yiiceelulu

I ayiraadee I

"Maids poisoning lover's mind"

(149)

A wedded wife (swiiya) is the heroine in this lyric. She is suffering from the anguish due to the estrangement with her Lord due to the tale-bearing of her own maiden friends about whose treacherous behaviour she is narrating to another group of confidents.

-000-

Friendship doesn't bear fruit, O dear women;
enough with the harassment of my maiden friends! Friendship ...

Making friends with me and behaving like my own people,
they talked to my Lord all sorts of gossip;
taking all that to be mere facts, my Lord stops coming here;
O woman with beautiful eyes, my friends prove to be goats in
tiger's skin! Friendship ...

I can't open my mouth, even a sesame seed will come out dry from their mouths;

Out of fear, it is uncomfortable for me to talk to anybody; O woman, they conveyed to my Lord all that I spoke; like the querulous mythical sage, they shrink into themselves!

Friendship ...

The Lord of the cosmos, Muvvagopala having assumed the form of Varada and united with me, never to desert, never claims to know the tricks of love-game; alas, I haven't known that these women-friends of mine are like the sharp shooting swords of Cupid! Friendship ...

150. ఘంటారవము

అరిగి యే ఇ నిందు వచ్చితి? నయ్యయ్యా! యింక నేనేమి సేయుదు చిలుకలకొలికి! చింతలో నెంత చిన్నబోయెనో?

I BBB I

జలజాక్షి నా యురముననేకాని శయ్యపై నెన్నడుపక్వళించదు అలరునా మోవిపానక మేగాని యన్నము ముట్టదు పలుమారు నాతోనే గాని పాణపదమైన చెలులతో ముచ్చటలాడదు చెలియ నా పాదములకే గాని చెయ్యెత్తి దేవరకైన (మొక్కదు యెలనాగ మదన వేదన చేత నెంత బడలెనో

1 4001

కలికి నన్నేగాని యొరుల గలవైన గన్నెత్తిజూడనొల్లదు ఎలమి నన్నేగాని మనసులో నేమియు నొల్లదు కలకంఠి ననుబాస్ నందువలన కన్నీరునించెనో ఎలమి బాస్ నందువలన ఎంతనొగిలెనో

I WOR I

కూరిమి నా సామి యనుగాని మువ్వ గోపాలయని పేర బిల్వ దెన్నడు ఆరూఢి రతికేళి తానే కాని నన్నలయనీయదు వారిజముఖి నేనలిగితే తానేవచ్చి వేడుగాని పరులబంపదు ఏ రీతి తాళెనో! ఎటువలెనున్నదో! ఎంతబడలెనో

1 600 1

150. ghanTaaravamu

aligi yeelanindu vacciti? nayyayyoo! yinka neeneemi seeyudu cilukala koliki! cintaloonenta cinnabooyenoo?

I aligi I

JalaJaakshi naayuramunanee kaani Sayyapai nennaDu pavvaLincadu alaru naamoovi paanaka mee gaani yannamu muTTadu palumaaru naatoonee gaani praaNa padamaina celulatoo muccaTa laaDadu celiya naa paadamulakee gaani ceyyetti deevara kaina mrokkadu

yelanaaga madana veedana ceeta nenta baDalenoo

I aligi I

kaliki nanneegaani yorula galanainagannetti JuuDanolladu elami nanneegaani manasuloo neemiyu nolladu kalakanThi nanubaasi nanduvalana kanniirunincenoo elami baasi nanduvalana enta nogilenoo

I aligi I

kuurimi naa saami yanu gaani muvva goopaala yani peera piluva dennaDu;

aaruuDhi ratikeeLi taaneegaani nannalaya niiyadu; vaarijamukhi neenaligitee taanee vacci veeDu gaani parula banpadu;

yeeriti taaLenoo! yeTuvale nunnado yenta baDalenoo!

I aligi I

"Lover's indiscrete anger"

(150)

This is the soliloquy depicting the pangs of loneliness of the hero, muvvagoopaala portrayed as a favoured and ideal husband (Anukuula) but one who had a temporary tiff with his beloved (swiiya), a most devoted wedded wife, repenting for his unde serving anger against her, and paying compliments to her affectionate qualities.

-000-

Why did I get upset and walked away thither, alas, what else can I do?

How soon did the parrot like beauty lose its luster!! Why did I ...

The lotus-eyed one never rests on the bed except on my bosom, and does not touch food except in nectar of my lips; excepting with me, she doesn't choose to converse with her confidants;

she doesn't raise her folded hands,

if it were not my feet, may it even be to God;
to what amount of Cupid's harassment might she have been
a target! Why did I ...

151. భైరవి

ఎవ్వరి నంపుదు నేమి సేయుదు నీవే యిది బుద్ధి యనవమ్మా! మువ్వగోపాలుడు మోడి చేసుకొన్నాడు మొన్నటాల నుండి రాడు నీతోడు నే (నె)

1 25/81

అతివ చులకనని యందు బోరాదని యతని బిలువనని యంటే నామదిలోని వెతలెట్లు దీరు నెన్నాళ్ళున్న మితిలేనిపోరు నీ కంటె నాకు హితవరు లెవ్వరున్నారు? పలుమారు

1 22281

మనసు గరగ మంచిమాట లాడి నా మీద నెనరు బుట్టించేది నీ భారము గాక యే వనిత కేలా దైవము నన్ను వినవే నీపాలా త్రోసినది అనుమాన మీక నేలా ? యీ వేళ

1 22581

అక్కరో! మువ్వగోపాలు డతను కేళిగూడగ ఎక్కడ మనసని చెక్కిలి నొక్కితే మక్కువ లేనివాని వలెనె (మొక్కేనేగాని విడనాడి యీ దిక్కుకు రాక మానె నినుగాని

1 22581

151. bhairavi

evvarinampudu neemi seeyudu niivee yidi-budhiyana vamma! muvvagoopaaluDu mooDi ceesu konnaaDu monnaTaalanunDi raaDu niitooDu neen! | | evvari | |

ativa culakanani yandu booraadani yatani biluva nani yanTee naamadilooni VetaleTlu diiru nennaaLLunna mitileeni–pooru niikanTe naaku hitavaru levvaru nnaaru? palumaaru

manasu garaga manci maaTa laaDi naamiida nenaru buTTinceedi niibhaaramu gaaka yee vanita keelaa daivamu nannu Vinavee niipaalaa troosinadi anumaanamika neelaa? yiiveeLa akkaroo! muvvagoopaalu Datanu Keeli guuDaga ekkaDa manasani cekkili nokkitee makkuva leeni vaani valene mrokkenee gaani–ViDanaaDi yii dikkuku raakamaane ninugaani

151. "Confidant to bring him round"

The heroine in this lyric, a wedded wife (swiiya) solicits advice from one of her confidants requesting her to mediate between her and her beloved, who is just estranged from her due to a momentary misunderstanding.

Whom shall I send; what shall I do; Won't you please guide me on proper action?

Whom shall..

muvvagoopaala has been cross with me, ever since the day before, he stopped coming, I swear by you! Whom shall..

If I were to have told you, that the other woman was cheap, as such, one shouldn't go there, and he shouldn't be solicited, would my anguish subside, and what about the endless strife? Would I have a well wisher better than you – ever – so often!

Whom shall...

To speak nicely so that his heart melts, and rouse his longing for me

it is exclusively your domain, how does it matter to any other woman,

listen, god has shown me, you as my prop, why this hesitation, today my dear?

Whom shall..

Sister, during the sport of love with muvvagoopalaa, When I pressed his cheek with mine, asking where did he cherish his heart,

he merely raised his folded hands like a lover who doesn't have any lasting love,

and having deserted me, desisted from coming here, but for you,
whom shall...

152. యదుకుల కాంభోజి

విందు బూచి తిరిగీనే తిల్ల గోవిందు ఉందు వచ్చెనేమో యిందువదన యింటి ముందర నెంత వింతగ

1 2000 1

కులుకుచును పాల కుడిగి తిరిగీనే కలకల మనుచు పైడి గంట పలికీనే మొలనున్న నెరికోక ముడి యిప్పుడు వదలీనే యిలలోన నీ శకున మెవరి కయ్యానమ్మ

1 2000 1

జక్కున గుబ్బలు చాల యుప్పాంగీనే! చక్కెర వంటి కెమ్మోవి సారె కదిరీనే! మక్కువ సందటి దండలు మాటిమాటికి బిగిసీనే పక్కన తోరణ గౌళి పలుమారు బలికీనే!

1 ఎందు I

తలచినట్ల నేడు దైవము తొడయ్యానే! కరికిరో! యిదియె శ్రేమకారి యయ్యూనే! యెలమినీ వామభుజ మిపుడిదిగో యదరీనే! పలుమారు మువ్వగో పాలుడు నినుగూడీనే!

1 20 to 1

152. yadukula kaambhooji

vindu buuci tirigiinee tillagoovindu Dinduvacce neemoo yindu vadana yinTi mundara nenta vintaga

| | Vindu | |

kulukucunu paala kuDigi tirigiinee kalakala manucu paiDiganTa palikiinee molanunna nerikooka muDi yippuDu vadaliinee yilaloona nii Sakuna mevarikayyiinammaa!

| | Vindu | |

Jakkuna gubbalu caala yuppongiinee!
cakkera vanTi kemmooVi saare kadariinee!
makkuva sandaTi danDalu maaTimaaTiki-bigisiinee
pakkana tooraNa gauLi palumaaru balikiinee!

| | Vindu | |

talacina TlaneeDu daivamu tooDayyiinee! kalikiroo! yidi Ksheema kaari yayyiinee! yelami nii vaama bhuJa mipuDidigoo yadariinee! palumaaru muvvagoopaaluDu ninuguuDiinee!

| | Vindu | |

152."good omens foreboding His visit"

The heroine in this lyric is a wedded wife, one who is wellversed in the play of love and enamoured of her Lord who is out of town perhaps on his own extra-territorial amorous activities for considerably long time. Having witnessed some unique omens foreboding of her pent up desires, her confidant raises hopes in her.

The spider is dangling hither and thither, Would Govinda of Tilla have graced our place?

Oh fair woman, in front of our dwelling place What a strange scene it is?

The spider

In a mood of playfulness the calf romps about;
The golden bell tolls in a sonorous tone;
the knot of the waist–garment gets loosened;
Has anyone ever been to have witnessed such unique omens like this
The spider

The pair of breasts like the ruddy geese get expanded in girth The sugary lip goes on quivering much too often; The biceps get stiffened in every movement And the lizard on the threhold slab goes on muttering

The spide...

As has been expected today, god has come to your rescue,
Oh dear it looks like something good is coming off!
How nice your left arm is just now pulsating;
Would muvvagoopaala be meeting you today a number of times!
The spide...

153. కాంభోజి

పలుకు లేటికి దయలు బట్ట బయలాయెన్ యెలనాగ యవకాశ మేమున్న దయ్యయ్యో!

1పలుకు 1

నెట్టుకొన్నట్టి మమత నిలుపలేక మోమిమ్మం ఓ ఫట్టితోసి మనసు గట్టిచేసుకొంటివి మట్టము లేనివారు సుదతి యెవ్వరినో పట్టుకొని పాకులాడి నట్టాయ నాహుపు

1 పలుకు 1

సతముగా నీపాదములె గతియని నమ్మియుంటి యితరునిగా జూచితి వేమిసేతు సుదతి సతులనమ్మే పాపజాతి మగవారికి గతులు లేవనుమాట కలికిరో నిజమాయే!

1 పలుకు 1

మొగమాట మేలనే మువ్వగోపాలుడ గాన అగడైతి నిన్ను గూడి యందరిలోన మగువ వాక్కున నొకటి మది నొకటి యెంచుకొని తెగనాడితివి మున్ను దెలియ లేనెతి నీ తోడ

1 పలుకు 1

153. Kaambhooji

palukuleeTiki dayalu baTTa baya laayen yelanaaga yavakaaSa meemunna dayyayoo!

| | paluku | |

neTTukonnaTTimamata nilupaleeka moomimmanTee
paTTitoosi manasu gaTTiceesukonTivi
CuTTamu leenivaaru sudati yevvarinoo
paTTukoni PaakulaaDi naTTaaya naavalapu

| | paluku | |

satamugaa niipaadamule gatiyaninammiyunTi yitarunigaa Juuciti veemi seetu sudati satula nammee paapajaati magavaariki gatulu leevanumaaTa kalikiroo nijamaaye

| | paluku | |

mogamaaTa meelanee muvvagoopaaluDagaana agaDaiti ninnuguuDi yandariloona maguva vaakkuna nokaTi madi nokaTi - yencukoni teganaaDitivi munnu deliya leenaiti-niitooDa

153. "Indulgent lover to an obstinaate beloved"

This is the exhortation of hero muvvagoopaala a unique adventurer in amorous pursuits, - to one of his beloveds who had been favouring him in early stages, but kept him at a distance later. The heroine here is a Parakiiyya, a woman having a taboo to make love beyond wedlock. This appears to suggest Kshetrayya*s depiction of negative response of his teen-age friend deevadaasi, mohanangi to his advances throughout the later stages in his love-life.

Enough with your excuses, exposed is your assumed grace; Woman, is there any scope for ammending the breach?

Enough with ..

When uncontainable was the upsurge of my love you rejected my demand for a kiss and made your heart stone-hard!

My love looked like that of one, having no relations - hankering after somebody!!

Enough with ..

I laid my faith all the time in your feet as my refuge; but Oh fair one, you treated me

like a stranger!

It is true that there is no redemption for the wretched male who places his trust in a woman!

Enough with ..

Why do you fight shy; am I not muvvagoopaala?

Having united with you, I've been scandalised by one and all!

Oh dear, having something in your mind

and keeping on talking something else

have you not castigated me, all this

I was unable to konw earlier!

Enough

Enough with ..

154. బేగడ

సరసముగాదిక సకియా! సరసము గాదిక సకియరో కరిగిరి వరదుడునా గుణ మెరుగక నడిచెను

1 సరసము I

పదరివాడిందు వచ్చి పడకిల్లు సాచ్చితే నిదుగ లేప వద్దని నెలత! నీ వనుమీ! కదిసి మెల్లన నిచ్చకములకు వాడు నా పదములొత్త వచ్చితే బట్టనీయకుమీ!

I పరసము I

అతివ వినవే నాలు గైదు దినములదాక బతిమాలించక గాని భయము రాదమ్మ! అతి తమి గౌగిట నదముకొని కెమ్మోవి యతడాన వచ్చితే అంట వద్దనుమీ! పరగ మా మువ్వగోపాలుడైన కంచి వరదుడు ననుగూడి వదలక నుండి మరియే యెన్నికలేక గరివించి పారుగింట హరిణాక్షి నడిగించె నని వింటినమ్మ

l సరసము l

l సరసము l

154. beegaDa

Sarasamu gaadika sakiyaa!
sarasamu gaadika sakiyaroo karigiri
varaduDunaa guNamerugakanaDicenu
padariVaaDindu VaccipaDakillu soccitee
nidura leepavaddani nelata! niivanumii!
kadasi mellana niccakamulaku vaaDu naa
padamulotta vaccite baTTaniiyakumii!

| |sarasamu | |

ativa vinavee naalugaidu dinamuladaaka batimaalincaka gaani bhayamu raadamma! atitami gaugiTa nadamukoni kemmoovi yataDaana vaccitee anTavaddanumii! sarasamu

| |sarasamu| |

paragamaa muvvagoopaaluDainakanci VaraduDu nanuguuDi VadalakanunDi mariyee yennika leeka garivinci poruginTa hariNaakshi naDigince nanivinTinamma

||sarasamu||

154. "Keep Him at arm's length for His indiscretion"

The heroine in this lyric is a courtesan (saamaanya). The hero is Divyadivya (humanised deity or deified human). They were intensely attached to each other, but the desire of the idling hero for fresh exploits makes the heroine feel hurt and commands her confidant how to treat the hero when he comesback out of remorse.

It's beyond the limits of propriety, my friend; it's beyond the limits of propriety; Varada of karigiri (kanci) behaved like that Without the least cognisance of my nature!

It's beyond ...

Out of remorse if he comes here
and enters the bed-chamber,
you ask him, my girl, not to awaken me;
and if he slyly approaches me and starts
pressing my feet to implore, keep him away! It's beyond ...

O woman, listen, upto four or five days, keep him in fear, so as to entreat me! With upsurge of passion if he pulls me into embrace and is about to kiss me, ask him not to touch!

It's beyond ...

Varada of kanchi who is the same as muvvagoopaala having joined and got stuck to me, in search of other exploits, and out of mere ego he seems to have sent word for the fair dame of next door!!

It's beyond ...

155. కళ్యాణి

పలుకరించిన నీవు పలుకక పోయ్యేవు పణతి నీ గర్వమేమో? తలచితే వెయ్యారు తరుణుల చేకొన్న కలికి గోపాలుడనవలె నోటే నాపేరు

I పలుకరించిన I

తీయని కెమ్మోని తేవె లానుచును సైయాటమున (పొద్దు జరుప నొప్పేవా? పయ్యేద తొలగించి పాలిండ్లైపై నొక్క చేయైన వేయ నొప్పేవ?

I పలుకరించిన I

మోము మోమున జేర్చి ముద్దలు బెట్టుకొని వేమారు నన్ను నవ్వించ నొప్పేవ? భామరో! యిటువంటి పలుకులు పలుకుచు స్టేమతో రాకున్న పిలువనంపేవ? ఎక్కువ మోహమున యెనసిగూడినన్ను గ్రక్కున కళలంటి కౌగిరించేవ? మక్కువతో మువ్వగోపాల! రమ్మని యొక్క సారెన గూడియుండ నొప్పేవ?

I పలుకరించిన I

I పలుకరించిన I

155. KaLyaaNi

Palukarincina niivu Palukaka Poyyeevu PaNati nii garva mee moo? talacitee Veyyaaru taruNula ceekonna kaliki goopaaluDana vale naTee naapeeru

| | Palukarincina | |

tiiyani kemmooVi teene laanucunu saiyaaTa muna Proddu Jarupa noppeevaa? Payyeda tolaginci PaalinDlaPai nokka Ceeyaina veeya noppeeva?

|Palukarincina||

moomu moomuna Jeerci muddulu beTTukoni Veemaaru nenu navvinca noppeeva? bhaama roo! YiTuvanTi Palukulu Palukucu Preematoo raakunna Piluva namPeeva?

| Palukarincina | |

ekkuva moohamuna yenasiguuDinannu grakkuna kaLalanTi kaugilinceeva? makkuvatoo muvvagoopaala! rammani yokka saaraina guuDiyunDa noppeeva?

| | Palukarincina | |

155. "Pacifying obstinacy, pride and anger"

This is the exhortation made in a cajoling mood by a hero a 'VaiSika' a frequenter of courtesan colonies, to his beloved who is momentarily cross with him.

My attempts to commune with you do not get any response,
Oh woman, what is the matter with your pride?

If I want, I could ensnare a thousand and odd women; Am I not Gopala, the allurer of eves? My attempts ..

Are you willing to spend time with me in love-sport as I sip the nectar of your sweet ruby lips?

Throwing away the upper cloth on your bosom

Would you allow me at least once lay my single hand?

Sitting face to face with me and stealing kiss after kiss a thousand times, would you like to be a game to make me giggle?

My attempts ...

If I were staying away from you,
Oh dame, with such sweet love-lalk
Would you send word?
With surge of passion, overcoming me
awakening my sensitive spots
Would you embrace?
Inviting me with affection and calling me muvvagoopaala
Would you join me at least once?
My attempts ...

156. భైరవి

అపరూప దర్శనంబాయ గదా నేడు కృప గలద మా మువ్వగోపాల ! సామి!

1051

ఎన్నాళ్ళ కెన్నాళ్ళ కి వీథిలో నిన్ను కన్నుల పండుగ గాను కనుగొంటి నేడు ఉన్నదా! నా మీద ఉల్లమున దయనీకు ఉన్నాను నీ దయ పన్నగ శయనా!

1 651

్రోవ దప్పి వచ్చితివో తోయజాక్షికి నీకు ఈ వేళ కలహంబు ఏమైన కలదా? నీవేల బొంకెదవు నెనరు గలిగిన పోట వె యివేల నేరములు రావానా సామి?

1051

సందేహమేల ఇక శయనించి సమరతులు జెంది నమ్నపరతులు సేయమనక యెందైన నీకు ఆనందమయ్యేచోట కందర్ప జనక చక్కని మువ్వగోపాల!

1 85

156. bhairavi

aParuuPa darsanambaaya gadaa neeDu kriPa galada maa muvva goopaala! saami!

[lapa |]

ennaaLLa KennaaLLa kii Viidhiloo ninnu Kannula PanDuga gaanu kanugon TineeDu Unnadaa I naamiida Ullamuna dayaniiku Unnaanu niidaya pannaga Sayanaa!

| lapa | l

troova dappi vaccitivoo tooya Jaakshikiniiku iiVeeLa kalahambu eemaina kaladaa? niiveela bonkedavu nenaru galigina cooTa veyiveela neeramulu raavaa naa saami?

| lapa | l

sandeeha meela ika Sayaninci sa aratulu Jendi nannupa ratulu seeyamanaka endaina niiku aananda mayyee cooTa Kandarpa Janaka Cakkani muvva goopaala?

| lapa||

156. "A rare opportunity of extension of His grooves"

The heroine here is of courtesan type (saamaanya) (and KhanDita) who is angry and satirical towards her lover who is by habit, civil to more than one beloved simultaneously, paying a visit to our heroine after a long spell of clandestine adventure with the other woman

A rare phenomenon is this unexpected appearance today do I deserve your grace my Lord, muvvagoopaala!

How long since in this lane, your charming self has been discovered to the fulfilment of my eyes? Is there any compassion left for me in your heart? Only your grace sustains me, O Lord reclining on the serpentine couch!

A rare ..

Have you side-stepped your way? or is there any clash between you and the fair-eyed one? Why do you lie to one for whom your affection abounds? Wouldn't there be thousands of complaints my Lord?

A rare ..

Why do you hesitate, recline yourself,
Provide equal sport, why don't you ask me to dominate;
wherever it might be, is it not a pleasant spot for you,
O father of Cupid, charming muvvagoopaala!!

A rare ..

157. భౌరవి

దూరమెంచక యిటుల సామీపై దూరులేల పలికేరే? తారుమారు మాటలేల నాడేరే? తరుణులార! తాళరే యిక చాలును

I దూరమెంచక I

ఎన్నదగిన చెలులతోడ జెలిమిగ నెన్నడెన పలికీనా? కన్నె లెంద రెన్ని వగలు చేసిన కన్నులెత్తి చూచీనా? పన్నె మీర నెవరేమి పలికిన విన్నవినని రీతి నుండు సామి! చెన్నుమీర నాచెలిని గూడెనని చిన్నమాటలేల నాడేరే!!

I దూరమెంచక I

వారి యిండ్ల కెల్ల నాసామి వలసి పోయినాడా? కోరికోరి చేధనము లొసంగి వారి వేడు కొన్నాడా? వారిజాక్షి తావద్దికి రమ్మని వలసి సాలసి చొక్కితి- నని పిలువగ చేరబోయిదాని చూచి నేనని మీరి (భమసి కూడెనేమొ తెలియదు

I దూరమెంచక I

కంతు జనకు మువ్వగోపాలు డేకాంతమునను మును నన్నుగూడి కంతుకేళి లోపల బిగికౌగిట గళలంటి మెలగుచును వింత వింత వగగుల్కు సామీ యే యింతికైన దక్కునా యూరకె రంతులేల జేసేరే మిక్కిలీ రమణులార ! వాని మనసు దెలియక

1 arozo 45 1

157. Bhairavi

duuramencaka yiTula saami Pai duuru leela-palikeeree?
taarumaaru maaTaleela naaDeeree?
taruNulaara! taaLaree yika caalunu | | duuramencaka | |

ennadagina celulatooDa Jelimiga nennaDaina-Palikiinaa? kanneflelenda rennivagalu ceesina kannuletti-cuuciinaa? vannemiira nevareemi palikina vinna-vinani riiti nunDusaami! cennumiira naacelini guuDenani cinna- maaTaleela naaDeeree

vaariyinDla kella naasaami ValasipooyinaaDaa? koorikoori ceedhanamu losangi vaari veeDu-konnaaDaa? vaarijaakshitaavaddiki rammani vaalsisolasi- cokkitinani piluvaga

ceerabooyi daani cuuci neenani miiri bhramasi kuuDeneemo teliyadu

| | duuramencaka | |

kantujanaku muvvagoopaaluDeekaantamunanu-munu nannuguuDi kantu keeLi loopala bigi kaugiTa gaLalanTi melagucunu Vintavinta vagagulku saami yee yinti kaina-dakkunaa yuurake rantuleela jeeseeree mikkili ramaNulaara! vaanimanasu delliyaka

157. "Undeserved censure about the amours of the Lord"

saamaanya - Preemagarvita.

A heroine of courtesan category, who is proud of her love for her Lord, and his prowess, chides the gossip-monger maids not to talk scandalously about her Lord's character. What all has been said about muvvagoopaala in this lyric can be applied to such enigmatic and poetic personalities like that of the great composer kshetrayya.

With the least consideration for the rank of the Lord, Why do you indulge in malicious gossip?

With the ..

Why do you indulge in topsy-turvy talk; O women, why don't you parry, prattled enough you've!!

With the ..

Has he ever spoken friendly to any girl-friends who matter?

Has he ever straightly looked at any girls of coquetish pranks?]

Lord remains unaffected by charming speech of girls;

Why do you include in small talk, that he enjoyed my friend?

With the ...

Has my lord gone on his own, to the apartments of those girls?

Has he sought after and prayed for them having offered gifts?

When the lotus-eyed woman of her own accord beckoned saying that she has lost herself in passion, he might have set about to meet her and having mistaken her to be myself, might have revelled in love!

With the ...

Father of Cupid muvvagoopaala earlier, having enjoyed with me in his arms in a rendezvous evoking my senses, in sport of love, Would, he, who displayed wonderful charm allow himself to be easily won over? Why do you boast, O women, not knowing his mind?

With the ..

158. మధ్యమావతి

తెలిసి తెలియ లేక ప్రలికేరు చెలులు	
కలిసి యున్న నా సామిపై గాక సేయ వశమా?	130%1
చలపెట్టి తమ బుద్దులు వినలేదని	
యలగి రేమిసేతు నతివ లెల్ల	
వెలువుని ముద్దు మాటలు నా వీనులు నిండి	
తెలుకు చున్నది తమ మాటలకు చోటున్నదా?	1 3051
కొనగంట దమ్ము గను గొన దింతెనాగాని	
నెనరు లేనిదాయ్ నంచు నిందించేరు	
ఘనమై న సామీ రూపు కనులు నిండి యుండగ	
కనకాంగి! యితరులు గాన వత్తురటవే!	13051
నాపాల గల మువ్వగోపాల సామితో	
కోపించు కొమ్మ ని కొమ్మ లనేరు	
ఏ (పాద్దు నాసామీ యెదనిండి యుండగ	
బాపమింతె గాని కోపమున కిమ్మున్నదో	1 ತರಿಸಿ 1
158. madhyamaavati	
telisi teliyaleeka Palikeeru Celulu	
Kalisi yunna naasaami Pai gaaka seeya - Vasamma?	telisi
as Inna TTT: towns band disalter at a landont	
calapaTTi tama buddhulu vinaleedani yalagi reemi seetu nativa lella	
Celuvuni muddu maaTalu naaviinuluninDi	
toluku cunnavi tama maaTalaku cooTunnadaa?	telisi
konaganTa dammu ganugona dintainaa gaani	
nenaru leenidaaya nancu nindinceeru	
ghanamaina saami ruupu kanulu ninDi yunDaga	() suffer ()
kanakangi! yitarulu gaanavatturaTavee!	telisi
na paalagala muvva goopaala saamitoo	
koopincu kommani kommalaneeru	
	telisi

158. "They know not what they say"

swiiya - PrauDha - swaadhiina patika

She is an ideal wedded wife; she is confident about her husband's faithfulness to her. She is an adept in art of love. The tantalising criticism and constant tale-bearing of her maiden friends against her Lord does not swerve her from her confidence in him because of her ardent love for him.

Either well - informed or ill-informed, my maids keep on talking a lot!!

Either ..

Is it for any one easy to make it hot for my lord, who is with me?

Either ..

That their advice is not heeded these women are envious and cross; Where is the place for their words in my ears filled with his lilting talk?

Either ...

They blame me for not seeing them even through the corners of my eyes and that I do not have love for them; How can my eyes which are filled with magnificence of my beloved see any other with the same fervour?

Either ..

They want me to be angry with muvvagoopaala who is my prop! When my heart is always filled with my lord, where's the plea for anger?

Either ..

159. ముఖారి

పదరి వానిచే పైడి - బట్టు కొనకుడి! కొదవ లయ్యాని! మువ్వగో పాలు డలగి వచ్చెను!

TO SI

విరిబోణి! మీరు మేము - వింత వారము గాము! పారి చూపాటే కంచము పాత్తు వారము! అరమరికలేని చుట్టలగు మీకు మాకు! విరస మయ్యీ ననుచు నెరుక చేసెద మీకు!

IS &I

చెలిమి నా యిరుగు పారుగు - చెలుల బిలుతునని తెలుత నాయొద్ద మీసము - దువ్వుకొన్నాడు! వెలది! యారోసానవాడు వేయారు లీయజూచెనే! చెలగి యందుకాసించి చేరి వానిచేత మీరు

IS OF

ఎప్పటి వలెనే వాడిందు వచ్చి నన్నేలితే అప్పుడు చెప్పేనుగాని ఆ నుద్దు లెల్ల! కప్పుర గంధిరో! వాని కసరి వేసారుకోక మొప్పెతనమున మువ్వగోపాలు డలగి వచ్చెను

1301

159. mukhaari

Padari vaanicee paiDi baTTukonakuDi! kodava layyiini! muvva goopaalu Dalagivaccenu

| | Pada | |

viribooNi miiru meemu vinta vaaramu gaamu! Pori cuupaTee kancamu pottuvaaramu! aramarika leeni cuTTalagu miiku maaku! virasa mayyiinanucu neruka ceeseda miiku!

| | Pada | |

celimi naa yirugu porugu celula bilutunani toluta naayodda miisamu duvvu konnaaDu! veladi yaaroosaana vaaDu veeyaaru liiya Juucenee! celagi yandukaasinci ceeri vaani ceeta miiru

| | Pada | |

eppTivalenee vaa Dindu vacci nanneelitee appuDu ceppeenu gaani aasuddulella! kappuragandhiroo! vaani kasari veesaarukooka moppetanamuna muvvagoopaalu Dalagi vaccenu

| | Pada | |

159. "be kind to the boastful lover"

Here the heroine is a courtesan (saamanya) with whom the hero is (SaTha!) a frequeter of various common women's thresholds was in a quarrel some mood. He boasted about his intimacy with many other women and visited the house of neighbouring courstesan. The earlier heroine comes to know this and meet the other woman, and akss her not to be discurteous to the hero, because she herself is verry soft and fond of him, inspite of his wayward nature.

Teasing him with your Prattle, don't extarct gold muvvagopala comes here offended we've to face shortages

O fragrant women are we strangers to each other
Why divisive look, don't we eat from the same plate?
between ourselves who are relations without reservations
lest there be strained connections may I not warn you?

| | Teasinghim | |

He boasted intimacy with the woman of my neighbourhood sweering on his male talent and browsing his mustach with pride O demsel with that bet in his mind he would have offered a thousand and odd, don't nurture your greed hovering over him fondly and

As ever before if he comes over here and accepts me,
then I shall however be telling you whatever I enjoy
O fragrant woman don't frown at and get vexed with him
muvvagopala comes here offended only in a vengefulmood!

| | Teasing him | |

160. హుసేని

వానిని నేనేల వలచితి నిటువంటి వాడని - తెలియకను నే నేర్పు మాలిన దాన నైనందుకు పూని యెవ్వరినెన దూరుకొన నేలే?

15221

అంరు శయ్మపై వెన్నెల బెట నుండగ వెలినెట్ల పైగ వేసీతివిరా? యంటే ఆలివేణి! యిట్లందు - వని కదా యూరకే అందాని రమ్మంటి వని బొంకులాడెనే!

الدردرا

నేనరులో నా యొద్ద నే యుండి దాని ర మ్మని ముద్దు లీడుకొంటి వని నే నడిగితే నిను జూచి చూచి నా కనులిరులు (గమ్మి యా వనిత నీవని యుంటి నని బొంకె నమ్మా! కూరిమి మా మువ్వగో పాల! నేజూడ సారసాక్షిని ఎట్లు చేరితి వంటే వారిజ ముఖి ఈ లాగు చేరితినని తనివి దీర సారెకు రతుల దేలించెనమ్మా!

الأدريا

الدردها

160. Huseeni

Vaanini neeneela valaciti niTuvanTi vaaDani teliyakanu nee neerpu maalina daana nainanduku puuni yevvarinaina duurukona neelee? | | | Vaanini | |

alaru Sayyapai vennela baiTa nunDaga CelineTla saiga ceesitiviraa? yanTe aliveeNi! yiTlandu - vanikadaa yuurakee aladaani rammanTi - nani bonku laaDenee!

| | vaanini | |

nenarutoo naa yodda - nee yunDi daani ra mmani mudduliDukonTi - vani neenaDigite ninu Juuci cuuci naa - kanu lirulu grammi yaa vanita niivani yunTi - nani bonke nammaa!

| | vaanini | |

Kuurimi maa muvva - goopaala ! nee JuuDa saarasaakshini eTlu - ceeriti vanTee vaarijamukhi iilaagu ceeriti nani tanivi diira saareku ratula - deelince nammaa!

| | vaanini | |

160. "Lover who is lord of all"

Hero in this song is lover who is the lord of all and naturally is depicted to be courteous symultaneously to more than one beloved and the heroine who narrates the incident in the song, is a wedded wife - who happens to be senior (jyeestha) among the beloveds and likes to get mentally workedup for game. While the hero narrates how he made love to the Junior (Kanishtha) here is a typical sample of mental attitude of lovers as described in the kaamaSaastra.

Why have I loved him at all not knowing his nature since I am an artless woman, Why blaming any body else? | | Why love | | |

When I asked him how did he wave his hand to the woman who was lying on a floral couch laid out in the open moon light he lied slyly saying o fair haired one knowing that you would be asking me like this, I beckoned her to me nearly for fun

| | Why love I | |

When I asked him how did he beckon her to him and showered an array of kisses even when with all warmth he was sitting with me he lied slyly saying by constant staring at you I had a reeling sensation in which I mistook that women for your good self

| | Why love I | |

When I asked him my beloved muvvagopala how did he make love to her in my presence, he pulled me to his bosom and said this way He made me enjoy a variety of acts in the game of love

| | Why love | | |

List of English Titles of Kshetrayya's Lyrics In The Serial Orer

1. "The 'Key' lyric" - (Meruva - padam)

2. "The Call of the teenage lover"

3. "The Divine spouse heralding the dawn".

4. "The like of whom he loves".

- 5. "One courtesan with three suitors".
- 6. "The love Triangle" (Soul, super soul and the other 'woman')
- 7. "Angry wayward lover and accommodative beloved".
- 8. "When he comes home after a long absence".

9. "When He is far away".

10. "Angry Expectant Beloved on the Lover who is far away".

11. "Hasty beloved and indulgent lover".

12. "The supreme adventurer and an artless young bride".

13. "Leave-taking lover on a short sojourn".

14. "The love-smitten lover".

15. "Pangs of Separation of a Passionate husband".

16. "Bitterness on the bed".

17. "His boundless Grace Concedes no taboos".

18. "Entreaties of a teen-aged beloved".

19. "The haunting beauty of the teenaged beloved".

20. "Parallel pangs of separation".

- 21. "May He thrive whereso-ever He is".
- 22. "Her unique talents of love-making".

23. "The enigmatic lover".

- 24. "The bed that brings them round".
- 25. "The most 'Civil' but penniless lover".

26. "The messenger maid's mediation".

27. "Night and Day stand still, when He is away".

28. "Why a 'go-between' when both are near".

29. "Chiding the wayward philanderer".

30. "Her pride and resilience".

31. "The unique art of His love-making".

32. "Random harvest and the fruit dovoid of censure".

33. "Messages of Love through Riddles of gifts".

34. "Impenetrable predilictions of a Secretive Lover".

35. "Think of the Seductive Charmer".

36. "Adroit Sweet-heart".

37. "This Malaise Called Love".

38. "What a Unique young Lover".

39. "His unforgetable acts of love".

40. "Reuniting the Estranged Lovers".

"Lonesome misery".

42. "A young lover's supplication to the Lord".

43. "How can he go to the other woman?"

"Indulgent Lover'to an obstinate beloved".

45. "the Lover who is far away".

46. "Abandons every one, for the paramour Supreme".

47. "Rapproachment of Lovers through a woman friend".

"Lover's exploits in the foreign Lands".

49. "The youthful charm of the Divine Cowherd".

50. "Sweet love talk with the Divine Lover".

51. "Maiden friends practical jokes".

52. "Unrequited love for an obstinate woman".

53. "Beloved's Beauty a Challenge to cupid's armoury.

54. "The repentent beloved's message of reconciliation".

55. "Making love beyond the embrace".

56. "In praise of the king Vijaya Raghava".

57. "An artless young bride and a lover well-versed in sport".

58. "Bed reunites the estranged Lovers".

59. "Supreme Lover is beyond the pale of scandal".

60. "The Intruder in between the two".

61. "The most illustrious couple".

62. "Amiable taunting at divided fidelity".

63. "Prayerful welcome to the pre-occupied Hero".

64. "Weaning away the Hero from his varied attractions".

65. "Message of rapproachment to the estranged Lord".

66. "The unconcealed passion".

67. "the other woman and the arts of love".

68. "The symptoms of Lover's clandestine affair".

69. "Complete surrender towards the eternal wayward".

70. "Clues from the Lover's messenger maid".

71. "Fear and favour towards the paramour".

72. "Pollution and sin no bar to the Supreme".

73. "A high society woman's tryst with the Lord".

74. "estranged Lord".

75. "The Enamoured Lover sent out in haste".

76. "Disappointment after long hours of waiting".

77. "a money-minded courtesan at Palagiri".

78. "Time fleets away, inspite of Lovers's eternities".

"His grace is not exclusive".

80. "stubborn stance against His Unfaithfulness".

81. "The mischief of tale-bearing maiden friends".

82. "Favouring the other woman".

83. "The Lord's delayed action in over-whelming Love".

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86. "A disapponting rendezvous".

87. "Huff or a tiff".

88. "A minor breeze in the sport of love".

89. "How to keep His seductive person for herself".

90. "Fancy dress in love-parade".

91. "Indulgent Lord to the whimsical bride".

92. "Erring Beloved and the Helpless Confidant".

93. "The tale-bearers' havoc".

94. "Time stands still when she is away".

95. "The Rendezvous of Remarkable Memories".

96. "a momentary indiscretion".

97. "Coaxing an artless young bride".

- 98. "Day-break punctuating Lover's Eternity".
- 99. "Grooming a bride how to entertain the Lord".
- 100. "Beloved considerate to the defaulting Lover".

101. "Beloved awaiting the paramour".

102. "Tell-tale marks of his secret exploits".

103. "An artless young bride to an adroit lover".

104. "Solicitation through a messenger maid".

105. "perfect mutuality requires no frequent solicitation".

106. "Lover who is shying off".

107. "Encouraging the exhausted beloved".

108. "His pre-occupation and her frustration".

- 109. "beloved's prayer to the pre-occupied Lord".
- 110. "quarrel with reference to the other woman ".

111. "Frustration with the platonic paramour".

112. "Misunderstanding the beloved's sincere actions".

113. "His seductive charms".

114. "How each woman has been enamoured of Him".

115. "Being Civil to more than one beloved".

116. "Lonely Beloved's pining for reunion with the Lord".

117. "How does it matter even if any other woman Loves Him?"

118. "pray don't compare the other woman with me".

119. "Both virtue and vice are His Handi-work".

120. "Demands of the mercenary love".

121. "Let any woman love Him, but He should not leave me".

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- 123. "to the earst-while sincere Lover".
- 124. "wholesome Love begets salutory sleep".
- 125. "the novice knowledge of the art of love".
- 126. "An artless young bride and an adroit lover".

127. "Love-birds' play in moonlight".

128. "Jumping the threshold to join the Supreme-paramour".

129. "Apprentice beloved and experienced lover".

130. "Be on the winning side".

131. "Lover's Expectations after a long spell of separation".

132. "In the dragnet of the other woman's love".

133. "Indiscrete anger keeps the faithful Lover away".

134. "Tethering the male species".

- 135. "The neglected beloved and an angry and indifferent Lord".
- 136. "The well-known loving couples that were made for each other".
- 137. "The most lovable in the world in the arts and art of Love".
- 138. "Fulfilment of her life's pursuit in the displeasure of the Lord".
- 139. "The Casual frequentor of the threshold of a temple dancer".

140. "A riddle in words".

- 141. "Self-surrender and worship through lyric, music and dance".
- 142. "Courtesan's Courtesies to the connoissure of art of love"

143. "Right-royal welcome to the most wanted lover".

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145. "Long hopeful expectancy of a loving faithfull bride".

146. "penitent beloved".

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- 148. "Lamenting over the divided attention of the Lord".
- 149. "Tale-bearing women-friends poison the Lover's mind".

150. "Lover repenting his indiscrete anger".

151. "Confidant to bring Him round".

152. "Good omens forestalling the visit of the Lord".

153. "Indulgent Lover to an obstinate beloved".

154. "Keep Him at arm's length for his indiscretion".

155. "pacifying the obstinate proud and angry beloved".

- 156. "A rare opportunity of extension of His Grace".
- 157. "Undeserved censure about the amours of the Lord".
- 158. "They know not what they say".
- 159. "Boastful wayward lover".
- 160. "Lover who is Lord of all".

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Teliviyokari Somma	punnaagavaraaLi	96	196
vacceemanasoo raani manasoo	PantuvaraaLi	23	49
vaccinaneemi raakunaneemi	Mukhaari ·	44	93
vadaraka Poopoove	Kaambhooji	10	21
valapaneedi eTuvanTi Vastuvoo	PunnagavaraaLi	37	77
valapu daacaneeranee	PantuvaraaLi	66	137
vanini neeneela	useeni	160	321
vedaki teeraapooyi	BegaDa	32	68
veDukatoo naDucukonna	deevagaandhaari	1	1
Vindu buuci Tirigiine	Yadukula Kaambhooji	152	305



Festive group engaged in music and dance (amaravati)

Glossary of technical terms in Sanskrit Poetics applicable to characters in Kshetrayya's lyrics:

Types of heroines (shooDaSa naayika)

<u>swiiya</u>: A wedded woman having unswerving devotion to her husband; possessing unquestionable fidelity, righteousness and immeasurable forbearance. She is a model of chastity and wifely devotion.

<u>Parakiiya</u>: A wedded woman, making love out of wedlock and resorting to secretive actions.

<u>saamaanya</u>: A common courtesan who is approachable to all men, and one who makes love for money.

swiiya is of three categories. viz. Mugdha, Madhya and prauDha or pragalbha.

Mugdha: A young woman who has just entered her youth and bashfulness adds to her charm.

An innocent young-bud of a woman with petals of selfconsciousness and maturity yet to blossom.

Ajnaatayauvana: is the young bud of a woman who is yet unaware of the call of her youth (maturity).

Inaatayauvana : is of the similar type, but just aware of the call of her youth.

navooDha: is the newly married young girl, whose love is weighed down by shyness and timidity as becomes one who has Just taken upon herslf the responsibilities of a married life, or she may be one who has got over the earlier stages and has regained selfconfidence. shyness still clings to her delightfully; her temper is mild even if roused, and she is fond of new dresses and ornaments.

Visrabdha navooDha: Will be having modesty in addition to all the above qualities.

Madhya: is the half-blossomed young bud of a woman, having symptoms of bashfulness and erotic expression in equal quantities.

She is the one who is conscious of her prerogatives as a wife and her confidence in herself is too strong to be shaken when her husband is guilty. She does not desist from chiding him if necessary, and knows well enough to hurt him by tendentious talk. When she lacks in courage she tends to be harsh and severe in speech.

PrauDha (or) Pragalbha: is an intelligent beloved (young woman) well-versed in art of love. She is free from self-restraint in her tender relation to her husband. She takes a veritable delight in love and is keenly sensitive and appreciative of the pleasure thereof.

There are some sub-divisions in the category of prauDha type of Heroine:

Adhiira: is timid, and can express her anger only through straight and harsh words.

dhiira-adhiira: is of a mixed type of the above qualities; both courageous and timid and capable of expressing her anger both in subtle speech and harsh words adding sobs and tears.

PrauDha dhiira: expresses her anger by raising and threatening with her index finger and also by beating her lover.

<u>PrauDha dhiira-adhiira</u>: assumes indifference in the lovegame, and expresses her anger through raising her index finger and beating.

The sub-divisions like dhira etc. are commonly found only in the heroine who is a devoted wedded wife but not among the courtesan type and the parakiiya type.

There are two more sub-divisions among these categories of herioines starting from Mugdha (the innocent young bud) viz. IyeeshTha and kanishTha:

<u>IyeshTha</u>: is a wedded wife, a senior among the beloveds of a hero who shows her more favour than to others, and <u>kanishTha</u> is the one who stands only next in his estimate.

Parakiiya: is a woman who is in love with a man outside the circle of legitimacy and conceals it. She is either married (parooDha) to a person other than whom she loves, her actions are secretive; or she is unmarried (kanyaka), who is under the guardianship of her father or brother. Her actions also are secretive and bashfulness is her characteristic like in the case of Mugdha.

There are six sub-divisions of Parakiiya category of heroine, They are Gupta, Vidagdha, Lakshita, kulaTa, AnuSayaana and Mudita:

Gupta: is mainly secretive. She is of three kinds.

- 1) Vritta suratagoopana is the one who conceals a love affair then going on.
- 2) VartishyamaaNa suratagoopana is the one who takes measures to hide a future affair.
- 3) Vritta VartishyamaNa Suratagoopana is the one who takes steps to keep secret both categories of affairs.

<u>Vidagdha</u>: is skillful either in speech or in action expressing (kriyaa Vidagdha and Vaagvidagdha) her intentions.

<u>Lakshita</u>: is the one who gets prepared for the consequences of others having come to know about her actions.

KulaTa is the one who goes about making love to more than one lover or many a lover (a social out-cast and a fallen woman).

AnuSayana: a perplexed woman. She is of three sub-categories (1) one who cannot have access to the usual place of lovers' meeting;

(2) the one who is doubtful of finding a place for a future assignment

(3) the one who is afraid that her lover may go to a rendezvous where she cannot be present.

Mudita: A woman who is glad for the fulfilment of her desire and, she is of three kinds.

- (1) saahasika (Adventuress): One who can fix up a suitable opportunity when the intruders between her and her lover like her husband and in-laws etc. will not be there.
- (2) Pratibhaa Catura: A woman bestowed with the talent of suggestive speech.
- (3) Apalaapa Catura: One who can win over her lover by digression in conversation and also sob-stuff.

saamaanya: A courtesan who is a mercenary and available in common for any suitor. Her love is measured by the soundness of the suitor's purse.

saamaanya is of three sub-categories:

Uttama is the one whose attitude to her lover is favourable in spite of his antagonism.

Madhyama is the one who can play tit for tat with her lover according to his favourable and unfavourable stances.

Adhama: is the one who gets antagonised with her lover without any provocation. Each one of the above categories is subdivided again into three categories (1) Tripta, (2) Atripta and (3) Tripta - atripta. One is the most satisfied in the game of love, the second is the one who is not satisfied and the third is both satisfied and unsatisfied. These three sub-divisions can be applied only in case of sport of love.

divya: Divine consorts like Lakshmi, Parvati etc. are swiiya and divya, while Divine nymphs and heavenly dancers like Urvasi and

Rambha are of samanya category.

Adivya: Non-divine i.e. human

divya - adivya : Partly divine and partly human.

Anyaasambhoga duhkhita: The beloved who is agrieved of the fact that her lover joined another woman.

Vakrookti Garvita: The heroine who reveals her pride and haughtiness by hints and ambigous taunts, as a result of getting hurt in the heart by the fickleness of her lover.

Premagarvita is the heroine who is proud of her own unswerving love for her lover.

saundaryagarvita is the one who is proud of her own beauty.

Maanavati is the heroine who assumes anger due to the guilty behaviour of her lover.

Maanavati (the angry beloved) is of three categories:

- laghumaana is the one who is easily reconcilable. The anger which is usually provoked due to seing him in the other woman's company; she gets easily reconciled due to his tactical treatment.
- 2) Madhyamaana is the one to pacify whom some effort on the part of the hero is required like clever lying, swearing etc. Her anger which is provoked by the hero calling her by the name of another woman will require some swearing by the Hero.

3) Gurumaana is the one whose anger is like a cataclism, which occurs when he is caught with some symptoms of his clandestine affair with another woman. This can subside only by his falling on her feet and or by presenting her with valuable gifts.

ASHTAVIDHA NAYIKA

Each one of the foregoing sixteen varieties of heroines are again found in eight broad categories according to the state of their emotions.

- swaadhiina Patika is very much assured of the love and service of her husband. She delights in pleasant walks in pleasure parks and other amusements. She is always in high spirits and is proud of her good fortune and is never disappointed in her expectations.
- 2) Prooshitabhartruka is the heroine whose husband has gone on a long – distance tour. She is liable to pass through the ten stages of pangs of separation, the last stage being stupor or a state equivalent to death without the loss of life. The other stages include her cursing the moon, and cupid, and her confidants attending on her to comfort her through cooling aids.

We would like to include under the same category as Prooshita Patika two other types enumerated by some of the authors of poetics – namely – (1) Pravasyatpatika and (2) samaagacchtpatika. The first one is the heroine who is stricken with grief just when her lover is about to start on a journey. The second one is the one who welcomes her lover back home after a long sojourn, with sobs of relief after a long period of pangs of separation.

- 3) KhanDita is the heroine, whose lover presents himself at day break with the marks upon him of the previous night's dalliance with the other woman. her words struggle her expression; she is sad and thoughtful; hot sighs reveal her anger and pain.
- 4) Kalahaantarita is one who chides and punishes her lover too severely and repents as keenly. She is confused in mind, penitent, heaving deep sighs. She is highly excited.
- 5) Vipralabdha is one who misses her lover at the appointed rendezvous and is heavy of heart in consequence. Despondence, hot

sighs, excitement moaning, fears, anxiety, tears and faints and blaming her friends are all her characteristic features.

- 6) VirahootkanThita is she who tries to explain the absence of her lover at the rendezvous. Dislike of everything in the shape of pleasure and enjoyment, excitement, yawning, stretching out limbs, false tears and pouring forth her sorrows to her confidants are her characteristics.
- 7) Vaasaka sajja is the one who sets about to prepare for her lover's reception, full of anticipatory castles in the air; she banters her friends. She questions her messenger-maids. She runs hither and thither gathering materials for the reception. Ever and anon she casts her looks along the road he is expected to arrive.
- 8) Abhisaarika is the one who goes on her own to her lover's abode or makes him to come to her. Her dress and ornaments are perfectly adapted to circumstances; doubt, skill, resourcefulness, deceipt and audacity are her characteristic features.

swiiya-abhisaarika is not bothered about covering herself in disguise not to be noticed by public but parakiiya Abhisaaarika is very adept at it. Mugdha – abhisaarika, Parakiiya – abhisaarika, Jyotsna bhisarika (who prefers moonlight for her meeting the lover), Tamisrabhisarika (one who prefers dark night), Divasabhisarika (one who does not mind even day light), samanyabhisarika (a courtesan who goes to meet the lover).

sakhi is a companion and confidant of the heroine. She dresses and adorns the heroine, She rebukes and chides her when necessary; she instructs her how to behave under varying circumstances and ridicule is one of her strongest weapons (sakhi Parihaasa). Similarly, her lover uses the weapon when it suits him. But she takes her turn again—at her lover and pays him back in the same coin. The messenger (duutika) is perfect in her duties. She is skilled in bringing about meetings and narrating harrowing scenes of deplorable state of loneliness of one to the other among loving couple when they are apart.

CATEGORIES OF HERO (NAAYAKA BHEDA)

The Hero is mainly of three categories. (1) Pati (2) Upapati (3) Vaisika.

Pati is the legally wedded husband. he is of three subcategories.

- (1) Anukuula naayaka is the one who is deeply in love with his wife and never entertains even clandestine thoughts about other women.
- (2) dakshiNa naayaka is the one who is simultaneously courteous and affectionate to more than one (many) women.
- (3) dhrishTa naayaka is the one who is undoubtedly guilty of unfaithfulness, to his beloved but behaves with assumed humility before her.
- (4) SaTha: A deceitful and cunning lover, is crafty, hollow hearted and even treacherous to his love.

Upapati or the secret lover (paramour) is one who has fallen away from the straight path of virtue. He is of four kinds; but a crooked heart, is an inevitable trait of his.

VaiSika is the libertine and one who spends his days in the abodes of public women. He is of three sub-categories.

Uttama who tries to pacify the angry out – bursts of his love;
 Madhyama, who keeps for himself the anger or the love of his lady and reads her thoughts by her actions and movements;
 Adhama, being the one having no fear, mercy, and shame and in matters of love is upto anything.

SaTha is of two sub-categories, (1) Maani being one who is clever in speech and (2) Chatura, clever in actions. The husband, the secret lover and the libertine are again marked by their stay at home or absence abroad as Proshitapati, Proshita Upapati and Proshita Vaisika.

The stupid and dull-witted hero is simply a parody of the naayaka.

PiiThamarda is one who is skilful in placating the angry beloved.

ViTa is a past-master in the arts of love.

Viduushaka is the clown, the jester, and the harlequin who amuses others by his ludicrous speech acts and movements.

Sringara is of two kinds - sambhooga Sringaara depicting the union of lovers and Vipralambha Sringara depicting the lonesome pangs of separated lovers.

SAATTWIKA BHAAVAS (Expressive Moods)

There are eight expressive moods and attitudes in the portrayal of (Sringara) the erotic sentiment.

They are rigidity, perspiration, horripilation (hair standing on end) shaking voice, tremour, change of colour, and break -down (leading to stupor). The ten stages in the portrayal of Sringara:

- (1) The yawning for the meeting between the parties is "Abhilaasha".
- (2) Cinta is deep thought about effecting of a meeting and its happy consequences;
- (3) smriti is each calling up memories of the words and actions of the other;
 - (4) GuNakiirtana is holding forth the excellences of one another;
- (5) Udveega is entertaining utter distaste towards every thing, induced by burning love;
- (6) Pralaapam is moans, bewailings, and expressions of grief, sorrow and bereavement;
- (7) Unmaadam is madness displayed in words, or actions due to pain of heart and disappointed hopes;
- (8) Vyaadhi is illness of body and mind due to the pangs of barren emotions and a wasted life;
- (9) JaDataa is utter paralysis of body and soul with but the breath of life to indicate that, she suffers from separation from her lover.

The last stage, death is not portrayed as it is not auspicious.

The lovers are likely to meet each other in three different situations – (1) swapnadarSana – meeting in dreams, (2) CitradarSana – beholding portraits of each other and (3) saakshaatdarsana – actual meeting.

Notes in this chapter are based on the material presented under the title,"Sringaara Rasamanjari"at the end of the publication of 'Kshetrayya Padamulu' in Telugu by Prof. Vissa Appa Rao.

Tyagaraja's lyrics:

Another notable publication, published through the munificent grant of B.V.S.S.Mani Swadharma Swaaraajya sangha, Broadway, Madras, which reflects the best of Indian cultural Tradition, and the essence of spiritual values of ancient Bharat, is a compilation of Telugu lyrics (Tyagaraja Kirtanalu) with commentary in Telugu compiled by Kalluri Virabhadra Sastri, (a collection of 663 Kirtanas).

MUVVA GOPALA PADAVALI

AMOURS OF THE DIVINE COWHERD WITH JINGLING BELLS

ERRATA

Page	Line	Misprint	Correct version
(31)	1	concept	concert
	2	neuice	neice
	4	Punnaagavarahi	PunnaagavaraaLi
	Last but one	Santum Santorum	Sanctum Sanctorum
(38)	25	In support of this	(add) here is
(51)	1	moiher goddess	mother goddess
(53)	2 (iii)	S. V. Kalaptham	S. V. Kalapitham
	6th item	One hundred and eight	One hundred and eight
		dance poses pages	dance poses (Karanams)
1	19	goopaaludu	goopaaluDu
11	**	naavibhudu	naavibhuDu
**	27	veegame podagaanci	veegame poDagaanci
4	21	Ceraku VilutuDe Saashi	Ceraku VilutuDe saakshi
42	3	KaLalanti	KaLalanTi
44	1	praa"a Sakhi	praaNa Sakhi
44 -	23	naavelenu	naavalenu
47	8	behaove	behove
76	20	JaNauu	jaaNavu

Page	Line	Misprint	Correct version
97	8	సమ్మతిరా	నమ్మీతిరా
121	2	Vasamaa	VaSamaa
148	17	praapu gooritiviraa	praapu gooritiraa
149	18	Muvvagopale	Muvvagopala
150	8	కొలగుట యా వటి	కొలగుట యీవటి
162	20	sarasuDau m	sarasuDau maa
183	15	konnarTa	konnaaraTa
184	13	A thousan times	A thousand times
203	12	fondle i you	fondle if you
224	Last line	mainds	maids
251	20	హెబ్పెబ్పెన	హెబ్పెన
302		at the end of the 1	50th lyric

excepting me the dame doesn't like to see others even in a dream; she accepts nothing else excepting me out of ardent love; did tears trickle down from her eyes due to my departure? from what amount of langour must she have suffered in loneliness?

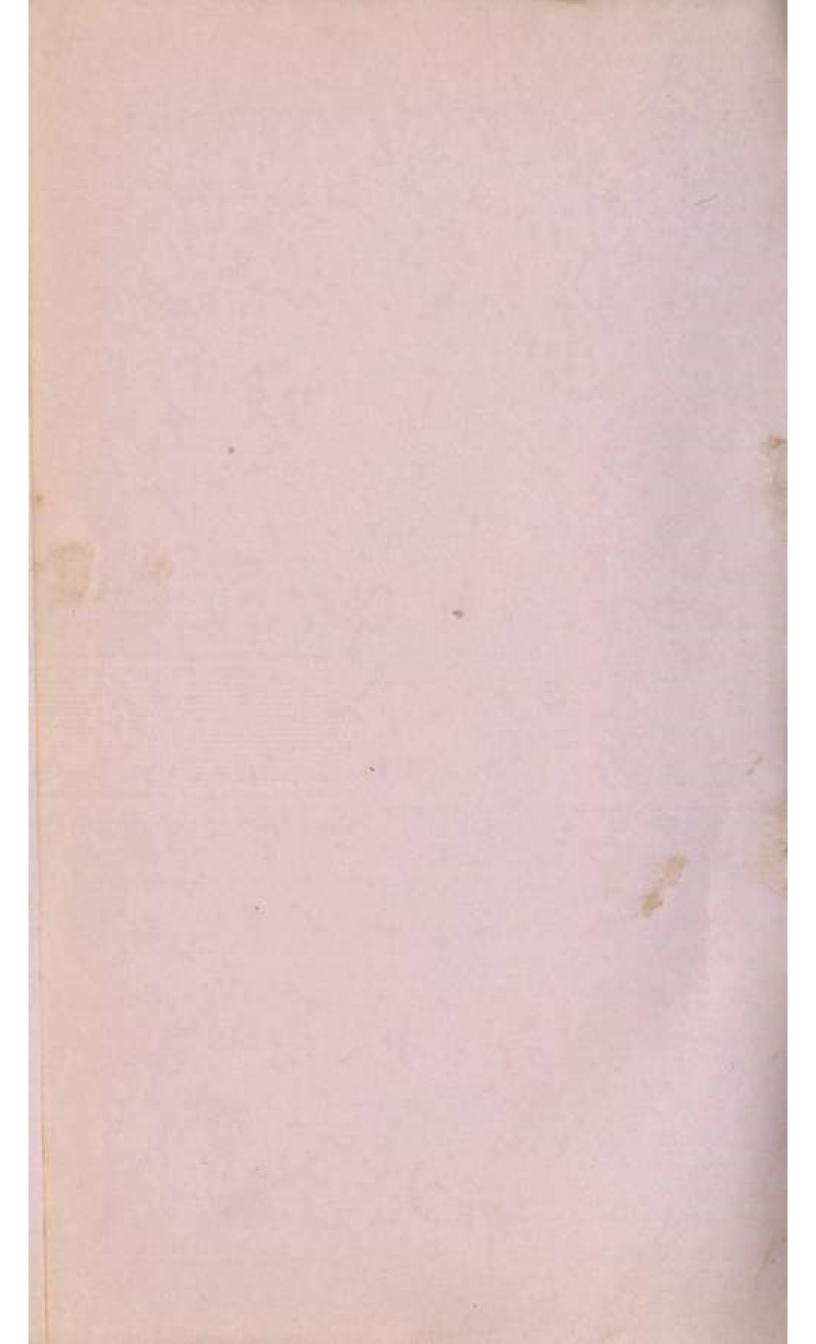
Why did I

Out of fondness she addresses me as her Lord, but never by my name as Muvvagopala; On her own she would overcome me in the sport and does not allow any exertion on my part; the fairfaced one would come on her own and plead when I was cross, but would n't allow others to intervene, how did she forbear, how is she now and to what amount of weariness had she been subjected?

Why did I

320	7	frequeter	frequenter
	11	akss	asks
	12.	verry	very
	13	extarct	extr. ct
	22	sweering	swearing
	23	O demsel	O damsel



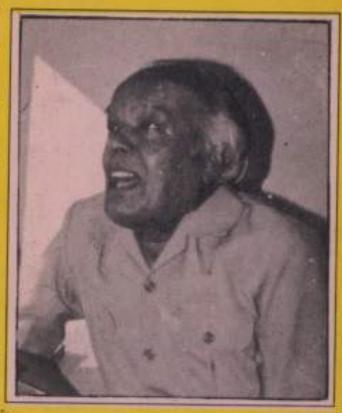


Movva on the banks of the Krishna, became Kshetrajna, presenting the lovelife of the people through poeticlyrics. The experience of every lover and beloved is reflected in the amours of the Supreme Lord Muvvagopala.



He gets the source of inspiration for his artistic creation displayed through talented professionals in Music and Dance attached to the temples of well-known shrines of South India. With this spiritual halo and cultural glory, he illuminated and won high esteem of the land, the people, temple yards and royal courts, saints and kings right from the northern banks of the Musi down to the sourthern banks of the Kaveri and further southward up to Rameswaram.

The translator of 'Muvvagopala Padavali' titled "Amours of the Divine Cowherd with jingling bells" is Dr. B. Rajanikanta Rao, the winner of Central Sahitya Akademi Award for his book in Telugu "Andhra



Vaggeyakara Charitramu" – comprising biographies of composers of lyrics and music and an evolutionary history of music (1961). He also authored monographs in Englishon the life and works of Kshetrayya and Ramadasu (1981 & 1988) published by the Central Sahitya Akademi.

Having worked in various capacities as a broadcaster in All India Radio for over 40 years, he became a household name in Andhra (popularly known as 'Rajani') as a lyricist, author of several dance dramas in the Kuchipudi style and a musicologist. He was awarded the honorary degree of doctorate "Kalaprapoorna" by the Andhra University for his distinguished services in the field.